volume 40:number 2
2007 fall

ROM

MAGAZINE OF THE ROYAL ONTARIO MUSEUM

How ecotourism is helping to save Madagascar's unique plants and animals.
ALSO:
The politics of Indian silver jewellery

Madagascar's Strange and Wonderful Wildlife

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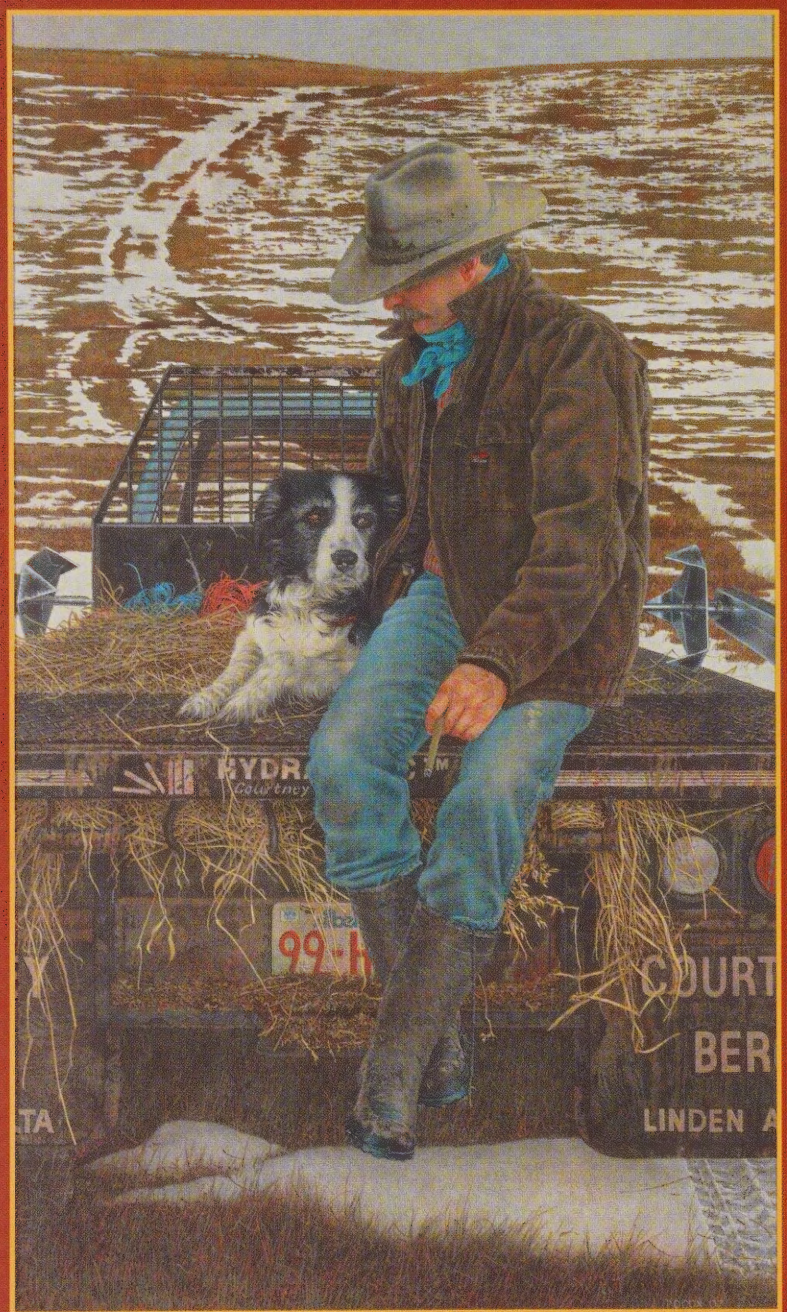

COMING THIS FALL

PATRICK DOUGLASS COX

A Retrospective

"Patrick Douglass Cox takes chances. In a world of contemporary art which values metaphorical painting. he is a realist. In a region that is attracted to romantic images drawn from the late nineteenth and early twentieth century myths of the "Old West," he paints the West of today."

Christopher Jackson, Looking West
Glenbow Museum 1994

Patrick Douglass Cox
The Rancher, 2007
32" x 20", egg tempera

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CONTENTS

Volume 40, Number 2, Fall 2007

On the Cover

Verreaux's sifaka, a lemur endemic to Madagascar.
Photo by James Knowles

WHAT'S ON AT THE ROM

7 **Exhibitions, News, and More**

8 Exhibitions This fall, two exhibitions, *Canada Collects: Treasures from Across the Nation* and *Shapeshifters, Time Travellers, and Storytellers*, as well as the newly opened Sigmund Samuel Gallery of Canada celebrate *A Season of Canada* at the ROM. **14 News** ROM wins design award, Explorers Event for kids in November, and new sound installation in the ROM's Spirit House. Other news—free day at Pioneer Village and the McMichael Canadian Collection for ROM Members as well as free admission at five out-of-province museums. **16 Programs** *A Season of Canada* and much more **19 Food for thought** Elizabeth Hollyer, manager of ROM's new food services, shares her philosophy.

DEPARTMENTS & FEATURES

20 **Explorations**

Parka as art; ancient Champlain seashells; stellar star sapphire

22 **The Eighth Continent**

Drawn by the spectacular diversity of unique plants and animals on Madagascar, mammalogist Judith Eger travels to this extraordinary place, an island unto itself. By Judith Eger

30 **Behind the Silver Line**

Lacking the jewels and intricate workmanship for which Indian jewellery is renowned, peasant jewellery from India embodies tradition made new. Farzana Syed looks at the meanings in the ROM's Indian silver. By Farzana Syed

37 **Paleoscene**

A question of camels in Saskatchewan.

48 **In Conversation**

John Oswald tells the story behind his sound sculpture in the ROM's Spirit House.

YOUR ROM

40 **Celebrations, Curators, Friends, and Supporters**

40 Dazzling Debut: ROM's opening parties were the talk of the town.
42 Curator Profile Karin Ruehrdanz: Art History Detective **45 Friends Groups** How a building closure started the Friends of the Canadian Collections
46 Remembering Mrs. Marian Adelaide Robertson Her generous support allowed the ROM to build a silver collection that is unequalled in Canada.

Our relationship with the ROM has crystallized

Just as crystals take distinct shape over time, so has CIBC's relationship with the Royal Ontario Museum.

CIBC has always been proud of its support of the ROM, from our partnership with the Museum's inception in 1912 to its renaissance in 2003 with the creation of the CIBC Discovery Gallery. Now, we are proud to add a new facet to our relationship as the Inaugural Season Sponsor of the Michael Lee-Chin Crystal.

Over the coming months, the Crystal will see world cultures and natural history emerge in ways never before seen. As part of our commitment to cultivating strong, vibrant communities, CIBC is very proud to continue our support of the ROM, and to share in what is yet to come.

For what matters.

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ROM
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EDITOR
Lee-Anne Jack

DESIGN AND PRODUCTION
Peter Enneson Design Inc.

CONSULTING EDITOR
Anna Kohn

COPY EDITOR
Andrea Gallagher Ellis

CONTRIBUTING EDITORS
Cathy Ayley
Mary Burridge
Glen Ellis
Mark Engstrom
Peter Kaellgren
Dave Rudkin
Kevin Seymour
Janet Waddington
Marianne Webb

ADVERTISING SALES
Colin Hennigar
416.586.5546

EDITORIAL AND MARKETING OFFICES
ROM, the magazine of the
Royal Ontario Museum,
100 Queen's Park, Toronto,
Ontario M5S 2C6
Phone: 416.586.5585
E-mail: lee-anne@rom.on.ca
ROM Web site: www.rom.on.ca

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Royal Ontario Museum,
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M5S 2C6.
Phone: 416. 586.5546
Fax: 416.586.5649
e-mail: magazine@rom.on.ca

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SHEILA DALTON, ROM

CONTRIBUTORS

BRIAN BOYLE, ROM

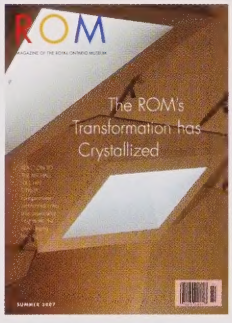
BRIAN BOYLE, ROM

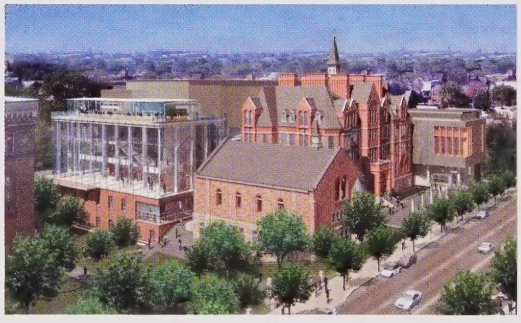
Farzana Syed

Farzana completed her degree in history and South Asian studies at Cornell University before coming to the ROM as a curatorial intern to work on the South Asia collections with Dr. Deepali Dewan. She is intrigued by the intersections of history, art, politics, and identity, and how they can pop up in seemingly unlikely objects such as jewellery. Farzana currently works in Toronto and, as a member of the ROM's Friends of South Asia Committee, she promotes the Museum's South Asia collections and the Sir Christopher Ondaatje South Asian Gallery.

Dr. Judith Eger

As a senior curator in the mammal section of the ROM's Department of Natural History, Judith's research interests include systematics and biogeography of bats. She has published a monograph and several papers on the bats of Madagascar. Her current research, focusing on tube-nosed bats of Southeast Asia, has taken her on eight expeditions to Vietnam and China. She is part of a group of scientists working on the mammal bar code of life, a project designed to develop a genetic standard for the identification of mammal species worldwide.





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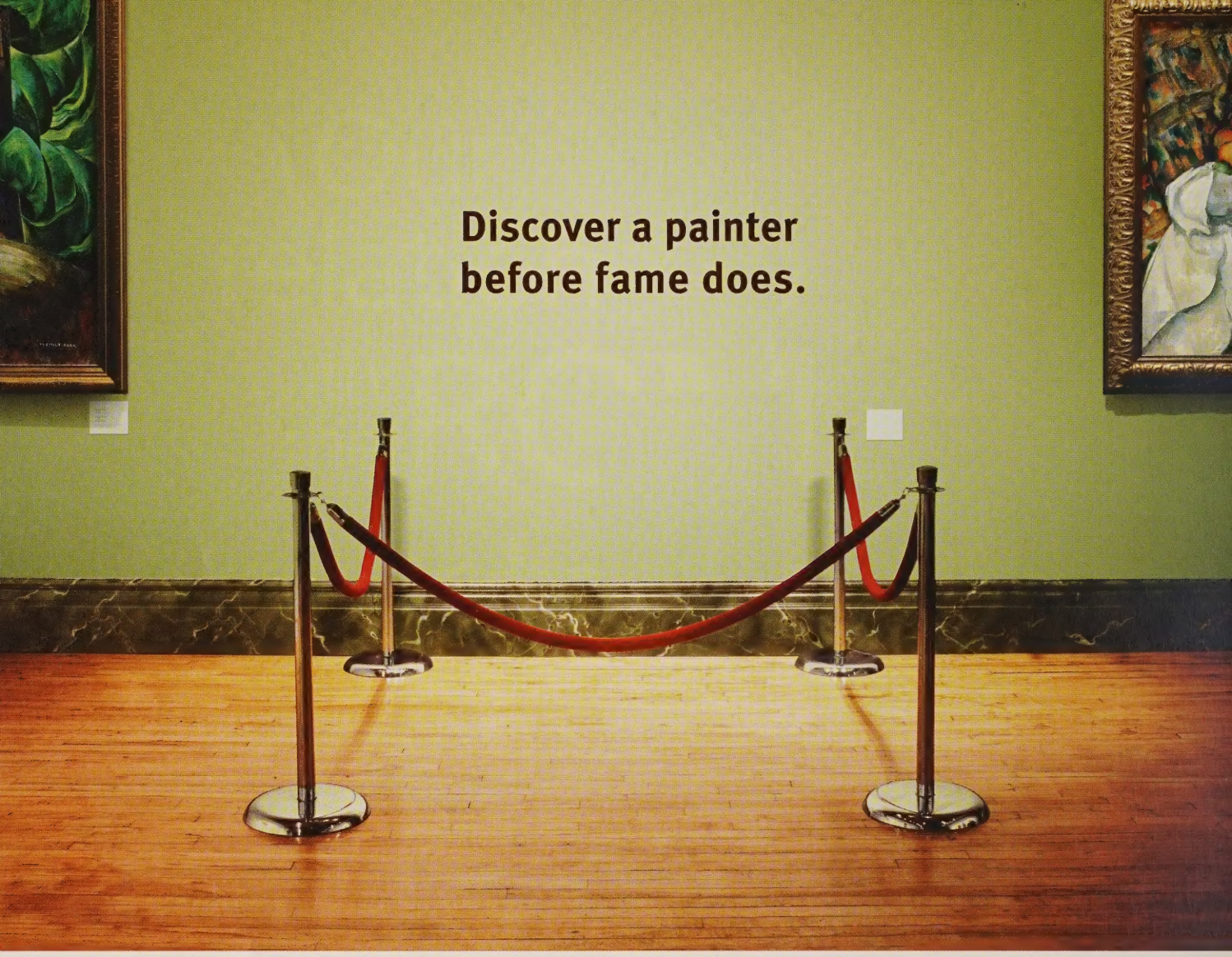
CORRECTION NOTE

In the summer 2007 issue, two photos were misidentified.

The picture on the lower left of page 39 showed the Bienal and Oca pavilions by Oscar Niemeyer in Sao Paulo and not the Sao Paulo Museum of Art by Lina Bo Bardi as was intended.

On page 46/47, a picture of the University of Toronto Admissions Office was mistakenly included, labelled as the Royal Conservatory of Music. The Royal Conservatory, above, was shown correctly on page 43.

ROM Magazine regrets the error.



The 15 semi-finalists in the 2007 RBC Canadian Painting Competition aren't famous – yet. But winning this competition helps. The winner receives national recognition and $25,000. The two runners up are awarded $15,000 each. RBC believes that the vitality of the arts in our communities enriches us all. Come and see Canada's next generation of painting talents at one of these exhibits. For full details, visit

› **rbc.com/paintingcompetition**

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The ROM's mission is to inspire wonder and build understanding of human cultures and the natural world.

THE MUSEUM AS THE NEW AGORA

One of the ROM's missions, reiterated at the beginning of every board meeting, is to be "a pleasurable agent of social integration." The goal arises from our mandate as a universal museum of culture. The fact that our collections encompass most parts of the world over thousands of years by definition creates a community of cultures within the walls of the ROM.

It follows, then, that the ROM should be common ground for the diverse communities that now constitute Ontario and Canada—in its programming, research, and acquisitions. This is the Museum as the new agora—an urban place of encounter, debate, and alternate visions, as well as a site of so-called certainties.

To be effective in this role, the Museum must actively reach into various communities for support and participation. ROM Friday Nights—which resumes this fall with music, films, lectures, crafts, and cuisine—draws from a different cultural community or interest every week. Most find resonance in our permanent collections and galleries, and should therefore feel "at home" within the ROM at its very core. ROM Friday Nights (with half price admission) provides windows into the lives of varied peoples within a shared space, delightfully as well as educationally.

Temporary exhibitions do the same, whether historical or modern. Each of these events involves local communities in the production and programming.

More informally, the ROM is emerging as a social destination by virtue of its location within Toronto, and its business model. ROM First Thursdays, for example, offers an evening jazz lounge across the main floor of the Museum to "meet, mingle, and matter" in the context of the galleries, special tours, and interviews.

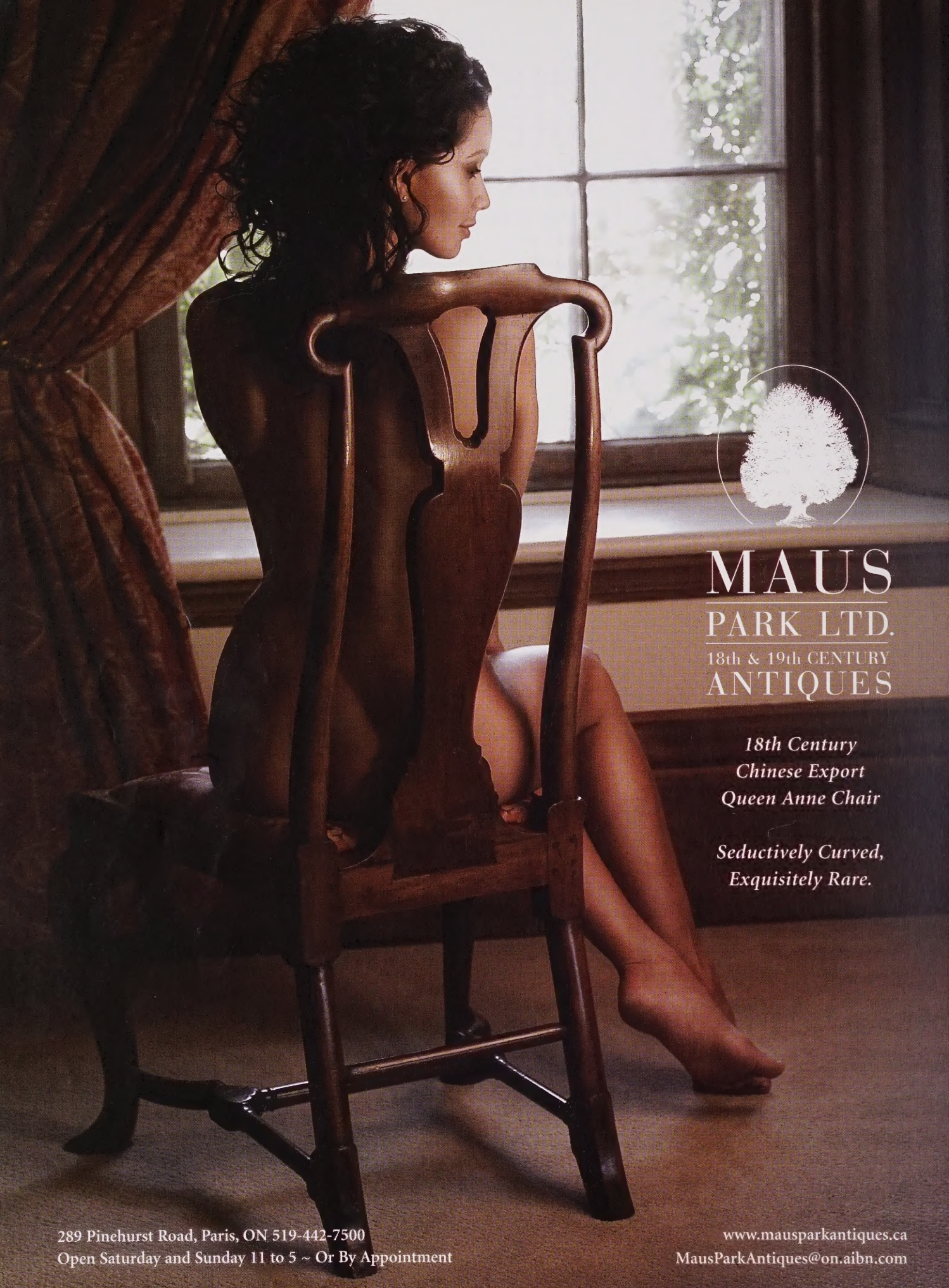
ROM Sundays weaves music and lectures into a socially dynamic environment that encourages interaction. And monthly "Connections" on Friday nights brings singles together in their own space with provocative programming and elegant mixing. And that says nothing about the ROM as a "hot date space" for thousands of students with aspirations who populate nearby campuses and neighbourhoods.

The ROM plans to offer special programming mid-week for seniors, including lunch in our new Food Studio. Whatever the social context, the ROM's commitment to accessibility extends the Museum's value to people who might have been discouraged in the past.

Modern cities risk social dissipation as diverse communities concentrate in certain neighbourhoods and build their particular social institutions around them. Successful cities ensure the vitality of common social ground in their schools, public pageants, and public institutions. By nature, the ROM provides the opportunity for just such common ground in Ontario, and we are intent on bringing this aspect of our potential fully alive.

William Thorsell is director and CEO of the Royal Ontario Museum.

BRIAN BOYLE, ROM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CONTACT INFORMATION

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Web site: www.rom.on.ca
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- Saturday through Thursday 10 am to 5:30 pm
- Friday and ROM First Thursdays 10 am to 9:30 pm
- Closed Christmas Day and New Year's Day

*Times subject to change

ADMISSION PRICES

- ROM Members FREE
- Adults $20
- Students and Seniors (with ID) $17
- Children (5 to 14) $14
- Infants 4 and under free
- On Friday after 4:30 pm, general admission is $10, children $5.
- Admission, except for ticketed exhibitions, is free for the last 1 1/2 hours each day.
- Museum and Arts Pass Program participant.

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COMING SOON

TEN THOUSAND SQUARE FEET OF DINOSAURS

T. rex was one of the first dinosaurs installed in the west crystal. It will greet visitors crossing the Spirit House bridge.

Commanding much of the Michael Lee-Chin Crystal's second floor—covering 900 square metres (10,000 square feet) in all—the new Jim and Louise Temerty Galleries of the Age of Dinosaurs will open this December as the ROM's dino skeletons take centre stage in front of the glass windows facing Bloor Street. The ROM boasts one of the finest dinosaur collections in North America, and for the past five years, ROM curators and collections staff have been working to select and prepare the hundreds of specimens that will be installed in the galleries.

Inevitably, people will refer to the space as the Dinosaur Gallery, but dinosaurs are by no means the only thing that will be on display. Accompanying them will be hundreds of fossils representing life forms from the Mesozoic Era (250 to 65 million years ago), including plants, insects, and other reptiles that shared the land with dinosaurs. A greatly enlarged marine section will feature fossils of marine reptiles—in particular, a spectacular collection of ichthyosaurs—as well as fish and numerous invertebrates, many of which were food for the reptiles.

Look for returning favourites, including the ROM's renowned hadrosaurs and the *T. rex,* which will greet visitors crossing the Spirit House bridge. But be ready to embrace a host of new creatures as well. Many of the familiar dinosaurs are being remounted in new poses (details will be published in the winter issue of *ROM Magazine*). The curators themselves won't even know what these revamped skeletons will look like until they are installed in the galleries.

– Janet Waddington

CANADA COLLECTS: TREASURES FROM ACROSS THE NATION

OCTOBER 6, 2007, TO JANUARY 6, 2008

The ROM celebrates *A Season of Canada* this fall with a number of Canada-themed exhibitions and programs, including the original exhibition *Canada Collects: Treasures from Across the Nation* on display in the Garfield Weston Exhibition Hall. Approximately 70 vital objects on loan from some 50 different Canadian institutional and private collections celebrate the art of collecting in Canada, illustrating the depth and strength of this country's collections. The eclectic show ranges from contemporary paintings to original historical manuscripts, and includes a range of decorative arts.

Touching on many aspects of Canada's political and social history, the show features some of the most iconic historical Canadian artifacts in the country: a 1709 Hudson's Bay Company map of the Hudson's Bay and Straits; the 1982 *Proclamation of the Canadian Constitution Act;* Lucy Maud Montgomery's original manuscript for *Anne of Green Gables* (1905); Walter S. Allward's powerful maquette, *Justice*, which forms part of the Vimy Ridge Memorial (1936); the first Canadian maple leaf flag (1965); and Pierre Elliot Trudeau's birchbark canoe (c. 1968).

"It may seem that a gold brooch created by Northwest Coast artist Bill Reid has little relation to the landing gear of the Avro Arrow," points out Kenneth Lister, the lead curator of *Canada Collects.* "It may appear that *The Kiss* by Constantin Brancusi and a Métis wedding dress make curious companions. But these juxtapositions form a compelling feature of this exhibition, in which objects chosen

PURCHASED WITH FUNDS FROM THE ESTATE OF JEAN VICTORIA SINCLAIR, THE ART GALLERY OF ALBERTA

GIFT OF DR. AND MRS. BASIL BOWMAN IN MEMORY OF THEIR DAUGHTER, SUZANNE, 1965. ON LOAN FROM THE ART GALLERY OF HAMILTON. 65.112.V

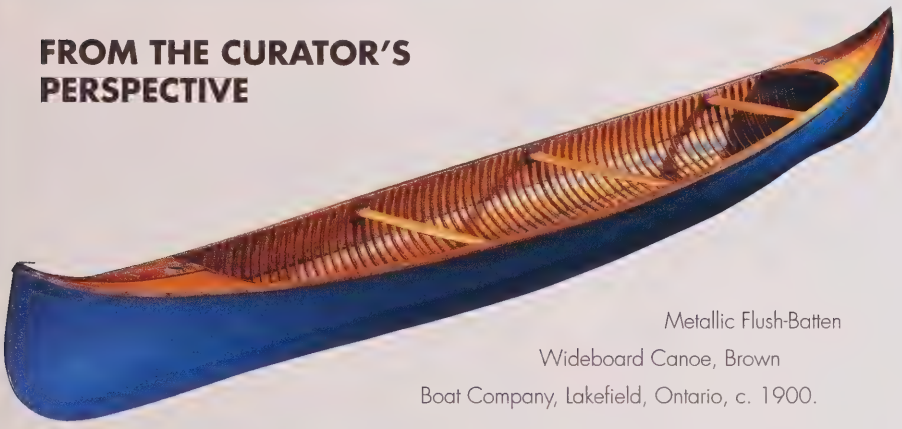
Left: Acrylic on canvas painting, *Lubicon*, 1988, by Alex Janvier. Right: Oil on canvas painting, *Croquet*, 1878, by James Tissot.

by individual collectors meld in a composition that maps Canadian passions."

In addition to Canadian-made objects, important works of fine and decorative arts from around the world have enriched private and public collections in this country, and this exhibition's unique structure underlines the fraternity among great museums and individual collectors as well as Canadians' sophisticated interest in the cultures of other places. The remarkable diversity within Canada's collections assembled at the ROM for the first and only time includes works by such notable artists as Francis Bacon, Constantin Brancusi, René Magritte, George Segal, and James Tissot; Canadian artists represented include Lawren Harris, Joe Fafard, and Jeff Wall, among others.

Objects are placed in a largely chronological manner in this exhibition, which aims to connect arts, artist, and collector.

FROM THE CURATOR'S PERSPECTIVE



Metallic Flush-Batten Wideboard Canoe, Brown Boat Company, Lakefield, Ontario, c. 1900.

What is the common thread that ties a wood canoe to a sculpted glass house, making them suitable exhibition companions? Constructed by the Brown Boat Company, the canoe is of metallic batten wide-board construction and reflects significant innovation in canoe design. The glass house, titled *Dwelling #5,* is a cast-glass sculpture by Toronto artist Tim Whiten. Both objects, like all made things, are visible symbols of their makers, ideas made manifest through materials and working hands. But canoe and sculpture have histories beyond the time their creators released them into the world, especially when they were acquired by passionate collectors—the link that marries these disparate items.

After years of loving care and use in the Kawartha region of Ontario, this canoe was acquired in 1986 by Kirk Wipper, a collector of self-propelled watercraft. Seeing the canoe as a symbol of Canadian identity and unity, Wipper has striven to amass a collection that widely represents Canadian canoe heritage. Tim Whiten's cast-glass house was acquired by Father Daniel Donovan, who for more than 25 years has collected a wide variety of contemporary Canadian art. Contemporary art affirms his sense of self; he finds that the glass house radiates a spiritual quality when it glows in the sunlight.

A collected object is a reflection of the collector's values and desires. And like the canoe and the glass sculpture, the objects in *Canada Collects*, items chosen by individual collectors, mingle in a composition that maps the passions of Canadians.

—K. R. Lister

BEYOND THE EXHIBITION

Programs

Canadian Icons, held Wednesday, November 28, at 6:30 pm, features a roster of eminent speakers addressing the question, "What Says Canada?"

In *Finding Tomorrow's Retro Treasures,* on Saturday, October 27, at 1:30 pm, experienced collectors share their insights. For information or to register, go to www.rom.on.ca/programs or call 416.586.5797.

ON LOAN FROM THE CANADIAN CANOE MUSEUM

SIGMUND SAMUEL GALLERY OF CANADA

OPENS OCTOBER 6, 2007

GIFT FROM THE ESTATE OF ETHELDREDA JEANNE WOODS

Artwork for the article "The Vision of Crosses," *Canadian Home Journal*, November 1935. Rex Woods.

On Saturday, October 6, the ROM unveils its new Sigmund Samuel Gallery of Canada to the public as part of the ROM's Fall 2007 *A Season of Canada*. The loft-like, light-filled gallery reshapes the way Canada is presented at the ROM, showcasing the country's best collection of early Canadiana. Symbols, emblems, and images of Canada and what they suggest about changing ideas of Canadian identities play a key role in this vibrant permanent gallery, the latest to open in the historic Queen's Park building as part of Renaissance ROM.

"With this beautifully restored space in the Weston Family Wing, the Museum continues the story of early Canada, its people, and the artistic quality of its decorative and pictorial arts," says ROM director and CEO William Thorsell. "And finally the ROM is able to display its growing contemporary collection as well."

From the early years of European settlement—with broad representation prior to 1850—to the beginnings of the modern industrial era, the gallery mainly reflects Canada's French and British cultural heritage. The approximately 560 artifacts focus on the pictorial and decorative arts to disclose select aspects of early Canadian social, economic, political, ethnic, religious, and even personal history.

While the ROM's collection includes modern design, historical artifacts, church sculpture, and furniture from New France, Lower Canada (Quebec), and Upper Canada (Ontario) inspired by the styles of France and England, it is richest in the historical decorative and pictorial arts. A thematically diverse collection of pictorial arts—landscapes, portraits, genre, and marine paintings—is the most significant of the ROM's early Canadiana. The decorative arts collection of furniture, ceramics, silver, and glass helps visitors understand how Canadians lived and where they came from, the evolving nature of Canadian identity and Canadian-ness, and the on-going contributions of successive generations of immigrants.

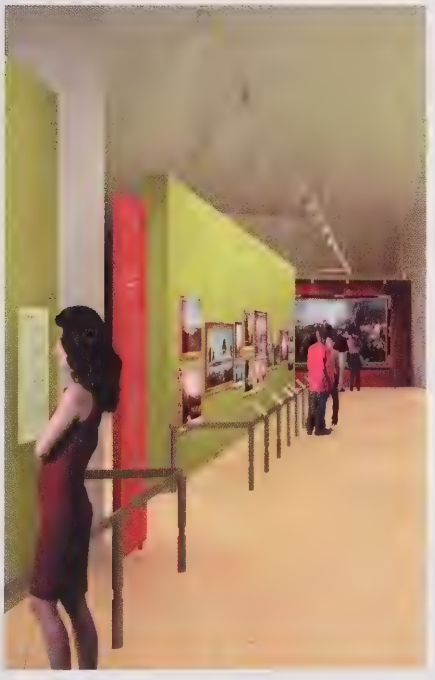
"The ROM's early Canadian decorative arts are a treasure unequalled anywhere," says Ross Fox, associate curator of Early Canadian Decorative Arts. "The gallery reflects this richness in a re-thought approach. Artifacts

serve as narrow windows into a past that survives only in fragments. The goal is to encourage visitors to envision aspects of the past for themselves."

A wall of landscapes and portraits encourages visitors to reflect on the significance of both land and individuals in shaping their understanding of Canadian identity and history.

Arlene Gehmacher, curator of Canadian Paintings, Prints, and Drawings, says, "The paintings in the Canadian collection, now beautifully restored, have usually been appreciated for their documentary aspects as well as their narrative content—and as a way to illustrate the history of Canada. Their new organization and presentation also allow them to be appreciated on their own, as works communicating ideas of Canadian society, history, or identity."

Canadian life during the 18th and 19th centuries—both real and imagined—is reflected in portraits, scenes of social life, and numerous views of Canada from land and sea. "Portraits," says Gehmacher, "are more than a physical likeness of a sitter. Comportment, attire, setting, and attributes can indicate an individual's profession, social status, or personal accomplishments at a given moment in time."



HALEY SHARPE DESIGN, ROM 2005. ALL RIGHTS RESERVED.

While the gallery focuses mainly on Canada's colonial past, modern Canadian furniture and decorative arts are also displayed for the first time, reflecting a new direction in building the Museum's collections. In the contemporary section a featured piece is a stunning red sofa by Cairo-born, Canadian-raised contemporary designer Karim Rashid, acquired specifically for this exhibit. Also in this area is a display of commercial artwork by Rex Woods, one of Canada's premier illustrators.

Gallery highlights include a 19th-century wooden wine cellaret with carved beaver and maple leaf motifs; contemporary Canadian artist Jin-me Yoon's thought-provoking *Souvenirs of Self*, a large chromogenic print on Plexiglas; and the iconic historical painting *The Death of General Wolfe* by Benjamin West (1776 with studio assistants; retouched in 1806). Also featured are silver by Laurent Amiot of Quebec City, furniture by famed cabinetmaker Thomas Nisbet of Saint John, New Brunswick, glass from the John and Mary Yaremko Collection of Canadian Pressed and Cut Glass, imported and domestic ceramics from the 19th century, and the finest early Montreal English-style furniture anywhere.

The labels and information panels reflect the most up-to-date research and in some cases take a unique approach, such as offering different cultural viewpoints on the relevance of an artifact. For instance, Iroquois/Onondaga artist, curator, and cultural critic Jeff Thomas, political columnist Chantal Hébert, and ROM curator Arlene Gehmacher all comment on *The Death of General Wolfe*.

Throughout the gallery, visual and thematic cross-connections, some conspicuous, others nuanced, interweave the exhibits to produce a fresh and rich vision of Canadian culture, past and present.

CARD TABLE PURCHASED WITH THE ASSISTANCE OF A WINTARIO GRANT / TEA SERVICE: THE ACQUISITION WAS MADE POSSIBLE WITH THE SUPPORT OF THE COUNT WALTER BIENIEWSKI FUND

WITHIN THE GALLERY

Within the Gallery of Canada, the smaller Wilson Canadian Heritage Room provides a dedicated space for changing exhibits of fragile and light-sensitive works. The inaugural exhibit is *Six Elegant Views*, a fascinating set of engraved scenes of the Gulf of St. Lawrence produced in London in 1760. Intended to underline Britain's imperial power, they do so less through bald depictions of military events than through idealized landscape imagery of Britain's newly won North American possessions.

Top: Tea service, c. 1797, by Robert Cruickshank. Bottom: Card table, c. 1825–1830, by Thomas Nisbet.

SHAPESHIFTERS, TIME TRAVELLERS, AND STORYTELLERS

OCTOBER 6, 2007, TO FEBRUARY 28, 2008

Composition (Camp Scene), Cape Dorset, 2001/2002, by Suvinai Ashoona.

PHOTOGRAPH COURTESY OF FEHELEY FINE ART

Incorporating evocative objects from the ROM's collections, eight contemporary aboriginal artists use video, sound, sculpture, drawings, paintings, and performance art to explore the ways in which past and present merge and shape one another.

Featured are more than 25 individual new and existing works by internationally renowned artists Suvinai Ashoona, Faye HeavyShield, Cheryl L'Hirondelle, Isuma Productions (Zacharias Kunuk and Norman Cohn), Brian Jungen, Alan Michelson, Nadia Myre, and Kent Monkman. Five of the eight installations were created especially for this show—presented in the Roloff Beny Gallery by the ROM's Institute for Contemporary Culture and co-curated by Candice Hopkins and Kerry Swanson in partnership with the imagineNATIVE Film + Media Arts Festival.

"Many of the artists have had the opportunity to visit our First Peoples' archives and respond to both the ROM's collections and the Museum's new architecture," says William Thorsell, ROM director and CEO. "By linking the contemporary with the historical the artists have created powerful juxtapositions."

Presented by:

BMO Financial Group

BEYOND THE EXHIBITION

On Friday, October 5, 2007, Vancouver-based artist Peter Morin will perform *A Return to the Place Where God Outstretched His Hands.* Co-presented by Winnipeg's Urban Shaman Gallery, the performance refers to a Tahltan transformation story as told by the artist's grandmother.

On Friday, October 19, 2007, Kent Monkman, in the guise of his infamous alter-ego Miss Chief Eagle Testicle, will perform *Séance* as part of the imagineNATIVE Film + Media Arts Festival (October 17 to 21, 2007. For details visit www.imagineNATIVE.org.)

Both performances take place at 7 pm in the Hyacinth Gloria Chen Crystal Court on the main floor of the Michael Lee-Chin Crystal and are included with ROM admission as part of ROM Friday Nights.

Séance is made possible through the generous support of Partners in Art.

THE BLACK STAR SAPPHIRE OF QUEENSLAND

UNTIL DECEMBER 2, 2007

This brilliant six-point star sapphire, among the largest in the world and once worn by Cher, is on display in the ROM's Samuel European Galleries. "The sapphire exhibits an optical property known as *asterism*," says Kimberly Tait, the ROM's associate curator of mineralogy, "a visual 'star effect' that follows you as you move around the stone." The black colour in these sapphires comes from tiny inclusions of the minerals hematite and ilmenite, which are aligned parallel to three structural directions, each 60 degrees apart. When the sapphire is cut into a cabochon a star is revealed.

Many cultures have called star sapphires "stones of destiny," with the three bands of the star believed to represent faith, hope, and destiny. The stones were also believed to ward off ill omens and the evil eye. English explorer Sir Richard Francis Burton always carried a large one with him, referring to it as his talisman, for it brought him good luck in his travels. (Also see page 21.)

EARLY TYPEWRITERS

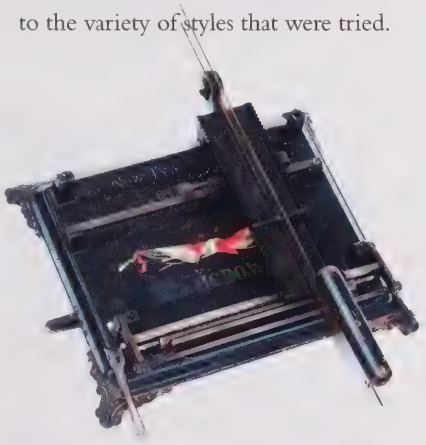
UNTIL JANUARY 2008

In the late 19th century, a new machine was created to provide fast and accurate communication for the many businesses that were rapidly expanding—the typewriter. Diverse designs and mechanisms appeared over the years cataloguing the many ingenious techniques mechanical engineers devised for typing letters on paper. The high cost of early machines contributed to the variety of styles that were tried.

By the early 1880s, models with a full keyboard were already available, but they could cost as much as $100 apiece—no small amount considering a horse-drawn carriage cost between $40 and $70. The prohibitive cost led to the development of the "index" typewriter, a less expensive design with fewer moving parts that could be had for as little as $5. The Guhl & Harbeck's Hammonia produced in Germany in 1884 was one example. Looking a bit like a cheese cutter, its long brass blade, with characters cut out along the bottom edge, was lifted and moved back and forth to select a character.

Now, more than 25 antique typewriters from the beginning of the machine's history in the 1880s and 1890s are on display in the ROM's Canada Court in the exhibition *Early Typewriters*. The renowned collection of Torontonian Martin Howard is the largest of its kind in Canada and features a variety of the world's oldest typing machines.

Early Typewriters also exhibits period letterhead, advertisements, and photographs.



Left: Hammonia, 1884, by Guhl & Harbeck. Right: Crandall New Model, 1886.

TYPEWRITER PHOTOS COURTESY THE MARTIN HOWARD COLLECTION OF EARLY TYPEWRITERS

CONTINUING EXHIBITIONS

Ancient Peru Unearthed: Golden Treasures of a Lost Civilization

■ Spectacular gold objects are the highlight of this blockbuster exhibition. The exclusive North American tour of this show introduces visitors to the Sicán, the little-known civilization that produced these splendid and technologically advanced works.

Third Floor • Until September 3, 2007 • Presented by: HSBC Bank Canada

Hiroshi Sugimoto: History of History

■ Curated by contemporary artist Hiroshi Sugimoto, this show spans time and history with more than 50 artworks, including contemporary photographs by Sugimoto, historical artifacts, and natural specimens.

Institute for Contemporary Culture's Gallery • Until September 3, 2007

Presented by: BMO Financial Group. Supporting Sponsor: Castlepoint Realty Partners. Exhibit Patrons: Hal Jackman Foundation and The Japan Foundation.

Glass Worlds: Paperweights from the ROM's Collections

■ Nearly 100 of the finest examples of 19th- and 20th-century glass paperweights have been assembled for this intimate exhibition, the first major show of its kind in Canada.

Samuel European Galleries, Exhibition Space • Until Winter 2008

Decorative Arts in the Art Deco Style from the Collection of Bernard and Sylvia Ostry

■ Noted Canadian collectors Sylvia Ostry and the late Bernard Ostry generously donated a significant collection of Art Deco furniture, lamps, and sculptures to the ROM.

Samuel European Galleries, Third Floor • Indefinite run

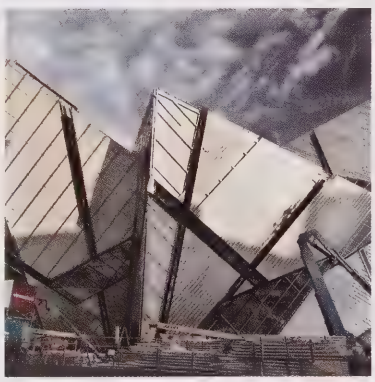
For exhibition details, go to the ROM's Web site at www.rom.on.ca

KUDOS FOR THE MICHAEL LEE-CHIN CRYSTAL

BRIAN BOYLE, ROM

ENGINEERING AWARD

The ROM's newly opened Michael Lee-Chin Crystal, designed by architect Daniel Libeskind, won its first award in May at the Ontario Steel Design Awards. The Canadian Institute of Steel Construction presented the Museum with a 2007 Award of Merit in the engineering category. The award celebrates projects that demonstrate ingenuity and innovation in the use of structural steel. The Lee-Chin Crystal proved to be one of the most challenging engineering and construction jobs in North America—pushing the boundaries of steel fabrication.



BRIAN BOYLE, ROM

TOP TEN ATTRACTION

The Lee-Chin Crystal was also named one of Canada's top ten new attractions for summer 2007 by the regional editors of *Where Canada* magazine. The top ten list of Canada's premier cultural and natural tourist attractions and destinations was issued July 9.

RECIPROCAL DAY AT MCMICHAEL CANADIAN ART COLLECTION

For one day, Saturday October 20, 2007, ROM Members can enjoy a day of Canadian art as guests of the McMichael Canadian Art Collection. Included with free admission is the special exhibition, *The Art of Robert Bateman*, which features a wide selection of Bateman's renowned wildlife paintings as well as landscapes, still lifes, and portraits. Simply present your valid ROM membership card at the

COURTESY THE MCMICHAEL CANADIAN ART COLLECTION

gallery. ROM Members also receive free parking. For more information, contact the McMichael Canadian Art Collection at 905.893.1121 ext.2207.

CHANGING THE ROM'S SOUNDSCAPE

The ROM's Spirit House is an artifact-free meditative space, a very different experience for a museum. Now complementing that space is a permanent sound installation called *A Time to Hear for Here* created by acoustic architect and composer John Oswald. Floating subtly through each of the four levels of the Spirit House, the soundscape touches on the Museum's dual mandate: culture and nature. The sound cycles, heard through one or more of three dozen loudspeakers, can be random—a loon and a whale singing a duet—while others are hourly sound markers, such as the distant noon gun in St. John's, Newfound-

BRIAN BOYLE, ROM

land, heard at 3 pm. Often, though, the Spirit House is silent except for a half dozen windows of sound—multilingual greetings, aural indications of global birth and death rates—which can be heard in certain spots.

FREE DAY AT BLACK CREEK FOR ROM MEMBERS

Black Creek Pioneer Village is offering ROM Members free admission on Saturday, September 15, 2007, 11 am to 4:30 pm, during the acclaimed Mennonite and Pennsylvania-German Festival. Simply show a valid ROM Membership card at Black Creek Pioneer Village admissions for entry. Taste delicious foods, shop for crafts, check out the farmers' market, and enjoy old-fashioned entertainment at the festival.

For details, call 416.736.1733 or visit www.blackcreek.ca.

EXPLORERS' CLUB EVENT

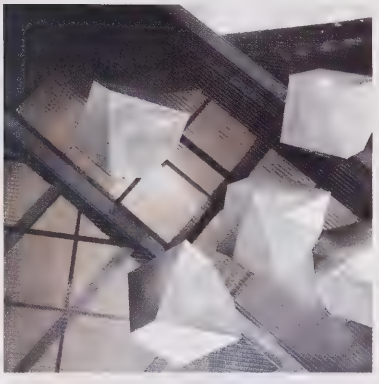
Rock on! Bring your Explorers to the ROM on Saturday, November 10, 2007, from 10 am to 2 pm, to view, identify, and have fun with amazing gems and minerals.

Register online at www.rom.on.ca/explorers or call 416.586.5700.

A NEW ANGLE ON SEATING: THE LIBESKIND CHAIR

On the first floor of the ROM's Spirit House sit 13 spiky, brushed stainless steel chairs. The 180-pound pieces of furniture, which can be oriented in five positions, are the brainchild of Daniel Libeskind and Toronto furniture designer Klaus Nienkamper. The limited-edition, custom-built chairs are inspired by the architectural peaks and facades of Libeskind's Lee-Chin Crystal.

Spirit House chairs are available for



SHEILA DALTON, ROM

purchase at KLAUS by Nienkamper. Visit www.klausn.com for contact details.

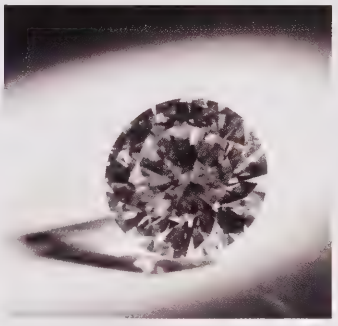
FREE ADMISSION FOR ROM MEMBERS AT FIVE MUSEUMS

There is good news for ROM Members who are on the road in Canada this year. Five out-of-province museums are now offering all levels of ROM Members free admission—the Montreal Museum of Fine Arts, the McCord Museum of Canadian History, the Kamloops Art Gallery, The Glenbow Museum, and the Vancouver Art Gallery. Simply show your valid ROM membership card.

Note that admission may not be valid during special exhibitions or events and does not include guest privileges or museum shop discounts.

CURATOR'S CORNER

Lecture Series for Senior Members. Free for ROM Members 55+.
All lectures take place in the Signy and Cléophée Eaton Theatre.



BRIAN BOYLE, ROM / M52625

Wednesday, September 26, 2007
11 am to noon

Minerals, Gems, and Meteorites in the ROM's Collection

The ROM houses an ever-growing collection of minerals, gems, and meteorites. In this lecture, Kim Tait reveals some of the newest acquisitions and collection highlights that will be displayed in the Teck Cominco Suite of Earth Sciences Galleries. She will also discuss the remarkable Black Star Sapphire of Queensland.
Speaker: Dr. Kim Tait, associate curator of Mineralogy, Department of Natural History

Wednesday, October 31, 2007
11 am to noon

Canada Collects

Collections are formed for a variety of reasons, ranging from the material expression of self to the lust for acquisition. As an object moves from its original context to becoming a member of a collection, its meaning changes.

POWER CORPORATION OF CANADA COLLECTION / [illegible]

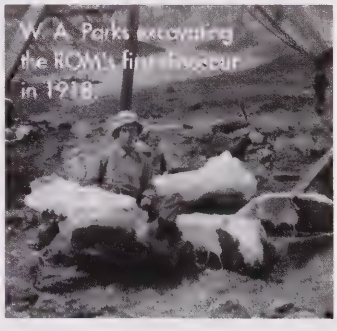
Bronze statue, *Flying Sphere*, 1920, by Robert Tait-MacKenzie

Based on the exhibition *Canada Collects: Treasures From Across The Nation*, Kenneth Lister will explore the nature of collections and the role of the collector in defining meaning.
Speaker: Kenneth R. Lister, assistant curator of Anthropology, Department of World Cultures

Wednesday, November 28, 2007
11 am to noon

ROM Dinosaur Collecting in Southern Alberta: Past, Present, and Future

The ROM boasts one of the best collections of dinosaurs and other fossil animals from southern Alberta. In this talk, David Evans reviews the ROM's historic dinosaur-hunting expeditions



[illegible] / Art Photo

to the badlands of Alberta and discusses new collaborative fieldwork.
Speaker: David Evans, associate curator of Vertebrate Paleontology, Department of Natural History

50 WAYS TO FEED YOUR BRAIN

EVERY SEASON AT THE ROM

Recently, internationally renowned artist, art educator, and speaker William Ho was recognized by the United Nations in New York for his achievements in art and his contribution to the global community. Famed for his poetic and eclectic style, particularly his Chinese brush painting, Mr. Ho creates works that are highly sought after by international, institutional, and private collectors worldwide and have been widely exhibited around the globe. But what may be less well known is that Mr. Ho himself is much sought after as a ROM instructor. He is one of the Museum's most popular teachers.

Born in China and raised in Hong Kong, William Ho started his journey into art at the age of 5. Living in Canada for the last 30 years, he has discovered that his deep appreciation of life and nature harmonizes with his poetic sense of expression, resulting in uplifting creations that stir the soul and inspire others to appreciate the deeper meaning and beauty of nature, art, and life.

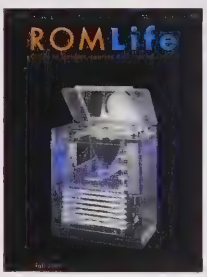
The ROM has been offering courses, special events, and lectures by luminaries such as William Ho to Museum members and the public almost since the first day it opened its doors in 1912. In 2007, with new doors now opening into the Michael Lee-Chin Crystal, the Museum is offering an expanded array of events, all with one focus: to help participants rediscover the joy of learning.

With a remarkable variety of departments in both the sciences and the arts, the ROM allows participants to investigate almost any of their passionate interests . . . or to develop new ones.

Courses are available afternoon or evening, weekday or weekend. Instructors are ROM curators and teachers and carefully selected international experts.

This fall is the *Season of Canada* at the ROM and our program highlights include a lecture by Charlotte Gray, award-winning author of six bestsellers, including *Reluctant Genius* and *Sisters in the Wilderness,* and a course with Christopher Hume, architecture critic and urban issues columnist at the *Toronto Star.*

PHOTO COURTESY *TORONTO STAR* ROBERT SHECHTER



Registration begins August 15.
To see the full fall lineup of lectures, courses, and special events, go to www.rom.on.ca/programs or call 416.586.5871 for your free copy of the *ROMLife* programs guide.

BRIAN BOYLE, ROM LEFT: 991.246.93.2; RIGHT: 991.246.468.13

TOY SOLDIERS MARCH ON THE STAIR OF WONDERS

For Christmas and birthdays, my parents and other relatives would give me boxed sets of infantry, cavalry, and artillery—usually lead-alloy soldiers made by Britains. Shortly after being introduced in 1954, two knights on horseback and a box of knights on foot, both from the "Knights of Agincourt" series, joined my collection. They were among the most treasured possessions of my entire childhood.

I never imagined that years later, as a curator in the Museum's Department of World Cultures, I'd have the opportunity to study a fantastic gift of nearly 5000 historic toy soldiers given to the ROM in 1991 by Hal Jackman during his tenure as Lieutenant Governor of Ontario. The soldiers were manufactured between 1893 and 1966 by Britains, the most famous maker of toy soldiers in the world. Today, some of those soldiers and their artillery have a prominent and popular new exhibit space on the ROM's new Stair of Wonders.

—Adapted from Corey Keeble's book *The Honourable Henry N. R. Jackman Collection of Toy Soldiers in the Royal Ontario Museum*, published in 2002.

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BRIAN BOYLE, ROM

New restaurant director takes civil service seriously

Liz Hollyer's philosophy of food service is simple: every guest in your restaurant should be treated the way you would treat a guest in your own home. So whether it's coffee and a muffin in Food Studio or a special event in C5, she strives to ensure that the service is always gracious.

As director of Restaurant Associates, the firm running the new restaurants and catering service at the ROM, Liz is delighted to be working at the place she loved to visit as a kid for Summer Club. (They still have those same canvas stools! she says with that mixture of nostalgia and excitement common to Museum-lovers recalling childhood visits to the ROM.) Staging events in the Museum's spectacular exhibit spaces is an event person's dream, and since joining the ROM in June Liz has lost no time contributing to unforgettable evenings such as the hugely successful opening gala.

Though she has always loved food, Liz's first foray into the business was something of a chance. In the mid-80s, a friend purchased the Senator restaurant and asked if she wanted to join in the operation. Both she and her sister became partners in the restaurant, helping expand the business and open the landmark Top o' the Senator jazz bar.

Since then, she has overseen many Toronto operations, and it was Liz who brought Quebec-based breakfast franchise Chez Cora into Ontario. Most recently she served as vice-president of SIR Corp's fine dining Signature division—which includes Far Niente and reds among others. Now she welcomes the opportunity to manage not only the elegant C5, but the more casual fare of fresh sandwiches and chef's table items at Food Studio, where she lunches daily. Overseeing the development of recipes to complement exhibitions, such as the *poblanos rellenos* on offer during *Ancient Peru Unearthed,* is also a wonderful adventure. And while Liz's busy days include recruiting staff, working with her management team on upcoming special events, and overseeing finances of the more than 300-seat ROM operation, she can always be seen personally greeting diners.

And like any good hostess, she is careful to listen to the ideas and suggestions of her guests for tweaking the layout and service to keep the ROM at the top of its game. "We are overwhelmed with the number of comment cards we're getting. People are very interested and involved," she notes. The great news is that more than 70 percent have rated their ROM experience excellent. The spaces themselves don't hurt. While C5 holds 150 people, diners report that it feels intimate and that the roominess between tables makes it comfortable. Food Studio's open and airy environment is welcoming as well as eco-sensitive.

For Liz, food is still a family affair. Her husband, a consultant in the business, and her two sons, 13 and 16, are all foodies. She was gratified recently to overhear her youngest echo her own belief that "food is always an event." The family likes to travel to try out new fare together—they sampled numerous Chilean restaurants on a recent South American ski vacation. But the boys are the real chefs in the family, she admits. "They are both excellent cooks," says Liz. "I'm on weekend pancake and waffle duty."

We are overwhelmed with the number of comment cards we're getting, says Liz Hollyer. People are very interested and involved in the ROM's new food services.

Beaded Beauty

Marion Tuu'luq's Embroidered Parka

Across the Canadian Arctic Inuit women wear parkas called *amautik*, which consist of two layers. The inner layer (*atigi*) is worn alone in warm weather and often becomes a canvas for artistic expression. Traditionally, parkas were embellished with amulets, such as caribou teeth and hare ears. With the introduction of Western goods, items such as coins, lead shot, and the bowls of pewter spoons were applied to parkas. But the most popular trade item was the glass bead. Inuit seamstresses in different cultural regions developed distinctive beadwork styles that included individualized characteristics.

Marion Tuu'luq (1910–2002), an internationally recognized textile artist from Baker Lake, Nunavut, known for her appliquéd and embroidered works on cloth, became fascinated with the beadwork she saw on Inuit parkas worn in other regions and from earlier generations. With the generous support of the Louise Hawley Stone Charitable Trust, the ROM recently acquired an *atigi* designed and sewn in 1971 by Tuu'luq—a contemporary example of beadwork embroidery influenced by other regions and by parka designs from the early 20th century.

—K. R. Lister

ONS

Champlain Sea Shells by an Ancient Sea Shore

As the last Ice Age waned, much of eastern North America emerged from a lengthy glacial lock-down, and land, sea, and life began to adjust to a warming world. While the Earth's crust had been depressed under the enormous weight of kilometre-thick ice sheets, shallow marine waters spread from the Gulf of St. Lawrence across southern Quebec, northern New York State, and into the Ottawa River valley. At its maximum extent about 11,000 years ago, the Champlain Sea, as this body of water was called, covered some 55,000 square kilometres—about the size of Nova Scotia. It hosted a range of salt-water organisms from tiny single-celled foraminifera, to barnacles and brachiopods, to walruses and whales. Their fossils record this period of marine activity before the land surface rebounded, draining the sea around 9000 years ago.

Last fall, courtesy of colleagues at the Musée de Paléontologie et de l'Évolution in Montreal, ROM paleontologists Kevin Seymour, Shawn Doran, and Dave Rudkin collected hundreds of beautifully preserved Champlain Sea fossils south of Quebec City. Some of these, including specimens of the marine snail *Neptunea despecta* shown here, will be displayed in the new Gallery of the Age of Mammals.

—Dave Rudkin

BRIAN BOYLE, ROM / ROM 57871

The Black Star of Queensland

In the 1930s, a boy called Roy Spencer was exploring in Queensland, Australia, when he discovered a captivating large lump of rock. When he ran home to show his father, a miner in the Central Queensland Gemfields, Harry Spencer threw it down by the back door to use as a doorstop. Neither father nor son realized its value until years later when it was sold to the Kazanjian brothers who cut the stone to reveal a beautiful star sapphire. Tipping the scales at an impressive 733 carats, the Black Star of Queensland is one of the largest star sapphires in the world.

Sapphire, the gem variety of the mineral corundum, chemically is a very simple aluminum oxide, which in its purest form is colourless. But with trace

amounts of other elements, corundum can be found in almost every colour of the rainbow, including the red variety known as ruby, the most expensive of the sapphires.

—Malcolm Back

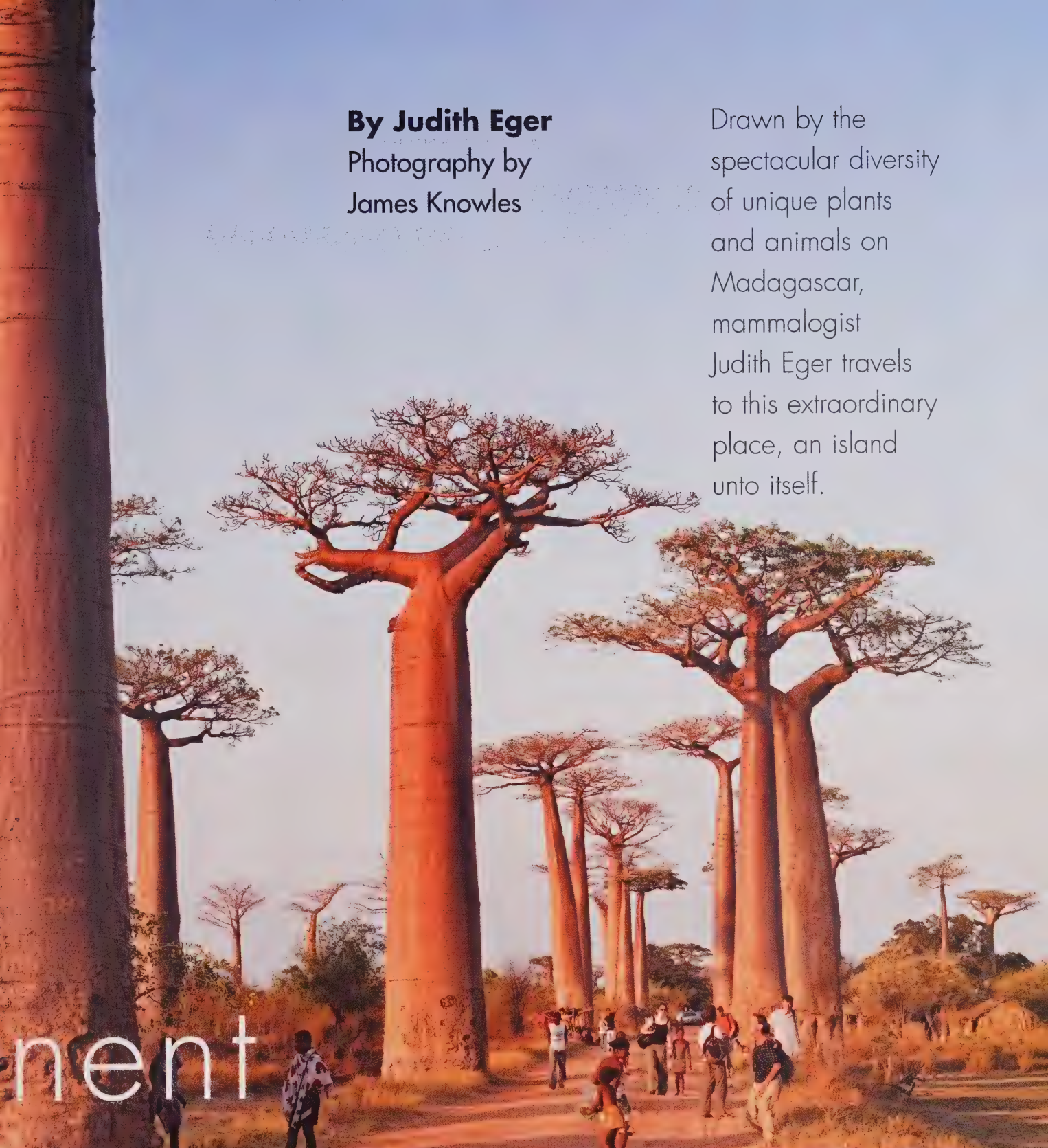
The Eighth Cont

For many years I have studied the bats of Madagascar in my role as a museum curator, and from that context I already knew something about the country when the chance to witness the island's uniqueness first-hand presented itself last year. Well-known naturalist and Madagascar veteran Fiona Reid was organizing a holiday tour for November 2006. Her group would be welcomed and introduced to the country by Dr. Steve Goodman, a biologist working for the Field Museum in Chicago, based in the WWF-Madagascar office. Goodman has dedicated the last 20 years to working in the country. The tour would focus on nature photography and wildlife watching—a good combination for my husband, who enjoys landscape photography, and for me, an inveterate animal watcher. Who could resist?

As a mammalogist by profession, I was anxious to observe as

By Judith Eger
Photography by
James Knowles

Drawn by the spectacular diversity of unique plants and animals on Madagascar, mammalogist Judith Eger travels to this extraordinary place, an island unto itself.



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many lemur species as possible in their natural habitat. Peculiar to Madagascar—but known to many children in North America from the TV character Zoboomafoo—lemurs are found in all six of the country's bio-geographical regions—the moist eastern forests, the Mont d'Ambre region in the north, the northern and central highlands, the dry forest of the west coast, and the thorny scrub forest of the extreme south. These extraordinarily diverse habitats also host a wealth of other species unique to Madagascar—so many that scientists estimate up to 80 percent of the island's fauna are found nowhere else in the world—in scientific terms, they are endemic to Madagascar.

I knew, of course, that Madagascar was home to many unique plants and animals. But I was unprepared for just how overwhelming and spectacular the diversity of plant and animal

Top: **The traveler's tree gets its name from the fact that thirsty travellers could find stores of water in many parts of the plant, including the hollow leaf bases each of which can hold up to a litre (almost a quart) of water.**

Previous page: **Avenue of the Baobabs near Kirindy, Madagascar.**

Bottom: **The dry spiny forest at Berenty, southern Madagascar, receives only 30 to 60 cm (12 to 23 inches) of rain per year but supports an extraordinary range of species.**

Right: **The baobab tree can store several thousand litres of water in its huge barrel-shaped trunk, allowing it to survive the dry season, which lasts from April to November in southwest Madagascar.**

life on the island is. It was encouraging to learn that, despite severe and ongoing habitat destruction, the country's government, aided by outside conservation groups, is working to help preserve this unique environment.

Much of Madagascar's ecological and faunal diversity can be explained by the island's size (it is the fourth largest island in the world), its great length (it stretches from 12 to 26 degrees south in latitude), and, due to a central massif, its significant variation in altitude. The combination of latitude and altitude variation creates broad climate differences and vast variations in habitat type. In these varying habitats, a great many species have evolved, each one making specialized use of some particular combination of habitat characteristics.

But the island's unparalleled degree of endemism is due mainly to its geologic history. Once a part of the early continent called Gondwana—which contained today's Antarctica, South America, Africa, India, Australia, and New Zealand—Madagascar drifted southeast, still attached to India, until the two split some 80 to 90 million years ago. We know from geologic and fossil evidence that Madagascar was isolated from the other major landmasses before it was colonized by vertebrates. Essentially, it was empty of these more complex backboned life forms and was just waiting to receive them.

The flora and fauna found there today are descended either from inhabitants of the original Gondwana landmass or from species that have subsequently made their way by chance from Africa, India, or Asia—not an easy task considering the island lies 400 kilometres off the coast of Africa and is separated from the continent by the formidable barrier of the Mozambique Channel. Over time, the vertebrates and other animals that reached the island evolved into multiple new species, whose isolation from outside influences ensured their uniqueness.

The lemurs, all of which are endemic, are the best-known example of Madagascar's diversity and endemism. Genetic evidence indicates that all the lemur species share a common ancestor—a primitive lemur that would have arrived from Africa 35 to 40 million years ago during the Eocene epoch. At some time after their colonization of Madagascar, Africa's primitive lemurs evolved into the old-world monkeys and baboons we see today. The prototype lemurs have been extinct in Africa for many millions of years.

In Madagascar, though, lemurs thrived and, through the years, evolved into the more than 60 species that currently live there. These modern lemurs more closely resemble their Eocene ancestors than they do the primates of Africa. Compared with African primates, lemurs have smaller brains relative to body size; they also have less perfect grasping hands and are more de-

The combination of latitude and altitude variation creates broad climate differences and vast variations in habitat. In these varying habitats a great many unique animal species have evolved.

Top: **Island of Madagascar**
Middle: **Gondwana approximately 150 million years ago contained the lands that would eventually become modern South America, Africa, India, Antarctica, Australia, and Madagascar (pale green).**
Bottom: **Africa and Madagascar today**

pendent on their sense of smell, a trait greatly reduced in the visually oriented African primates.

The extraordinary endemism typified by the lemurs extends to most faunal groups on the island. Scientists estimate that of Madagascar's more than 800 species of amphibians and reptiles, all the amphibians and 90 percent of the reptiles are unknown elsewhere. Despite the country's large size and tropical location, none of the snakes are venomous, but there are three species of boas, large constricting snakes otherwise found only in South America. In spite of many years of study, scientists are still unable to agree on the basis of this similarity—they don't know whether the boas were present in Gondwana before the breakup of the super-continent or if they subsequently made their way to Madagascar.

As for plants, at least 80 percent of Madagascar's more than 16,000 species are endemic. The traveler's tree—Madagascar's national symbol—is a banana-like plant that has close relatives only in South America. Of eight species of baobab trees, seven are unique to the island and the other is shared with Africa.

Naturally, our tour group of 12 was looking forward to seeing Madagascar's fascinating animal and plant species, and to be fair, we observed many birds, lizards, snakes, and plants. But to me, it seemed our real reason for criss-crossing the island was to search for the many species of lemur. The country's poor or sometimes non-existent roads meant we had to

The list of remarkable species in Madagascar is lengthy... But at least 17 species of lemur have become extinct since the arrival of humans some 2000 years ago.

take various modes of travel to cover the large island, including large commercial airplanes (to visit Taolanaro, also known as Fort Dauphin, in the south), small twin-engine aircraft (to visit the Masoala Peninsula and its pristine rainforest in the northeast), and motorboats along the coasts to reach otherwise inaccessible areas. Most memorably, we traversed several hundred yards of surf in a "marine" ox cart to reach a waiting powerboat that would take us to a remote beach residence down the Mozambique Channel.

Our first foray from our centre of operations—the capital city, Antananarivo (usually called Tana) near the middle of Madagascar—was a flight over the central highlands to Morondava in the southwest. There we spent two days visiting Kirindy, a dry deciduous forest where—wonderful start!—we saw six different species of lemurs: Verreaux's sifaka, red-fronted brown, grey mouse, Madam Bertha's mouse, red-tailed sportive, and fat-tailed dwarf. All but the sifaka are nocturnal, so much of our searching took place at night, looking for eye shine in our headlamps. Some of the animals didn't like the light and escaped our scrutiny, but others were rendered motionless and we got a good look at them. We also spotted the lemurs searching for food or eating. Our guides knew their territory so well that we could sometimes even find nocturnal lemurs during the day snoozing in their roosts.

On one hot early-morning hike through dry forest to the Kirindy River we caught an awe-inspiring sight: a concentration of love birds, drangos, pigeons, and paradise flycatchers, all gathered at one small water pool—all that remained of the river during the dry season. Back at camp while eating breakfast under the open canopy of the dining room, we witnessed an iguana catching and eating its own breakfast—a much smaller lizard. Life can be cruel, even on a guided tour.

Returning to Morondava via the spectacular towering trees of the Avenue of the Baobabs, we ventured into nearby mangrove swamps in dugout boats called pirogues. Despite their small size, these 4½ metre (15-foot) vessels are used for fishing and transport along Madagascar's exposed seacoasts. The swamps, slightly inland, are calm and we had a relaxing few hours observing frigate birds and the unusual mudskippers, a species of fish that spends most of its time out of water, resting on mangrove roots that protrude from the sea water.

Further south, we visited Toliari and the Ifaty Reserve. Ifaty is a spiny forest—another type of vegetation unique to Madagascar—and is home to more than 600 endemic plant species. Here, in addition to yet more unusual bird species, we saw a striking example of convergent evolution: many species of plants that are not closely related have evolved the same barrel-shaped trunk.

Following a brief return to Tana to rest and refuel, our next stop was Nosy Mangaby, a small island several kilometres off the northeast coast of Madagascar near Maroantsetra, an island that is

really nothing more than a huge forested rock jutting out of the sea. There we encountered black-and-white-ruffed lemurs, white-fronted brown lemurs, and brown mouse lemurs. We came upon a group of six black-and-white-ruffed lemurs taking an afternoon nap. Before long they awoke and started grooming and searching for food, and we stood our ground observing them. This small island is famous as a refuge for the elusive aye-aye, one specimen of which is on display at the ROM. With its large eyes and elongated middle fingers, it is easily the most bizarre-looking of the Madagascar lemurs. We saw signs of these lemurs—a pile of hard fruit each with a small hole made by their chisel-like incisors—but disappointingly, no individuals.

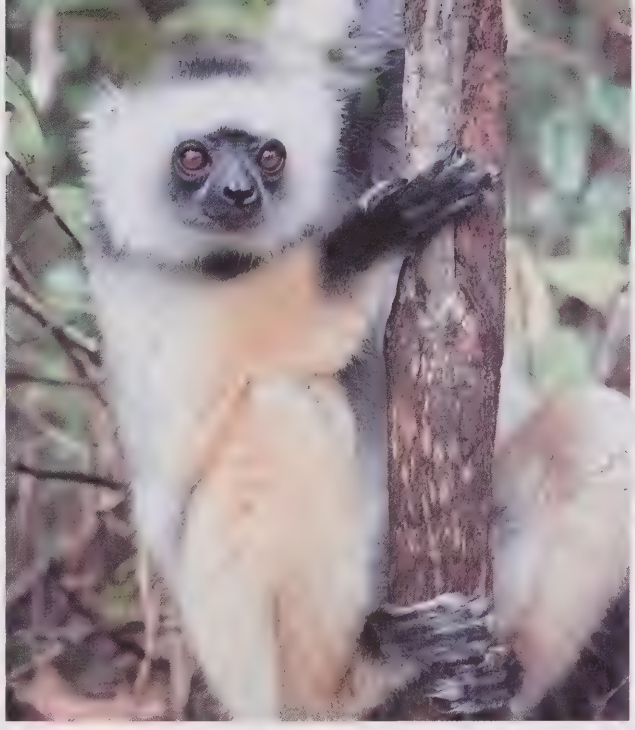
Masaola (pronounced Mashwol) National Park, lies in the Masoala Peninsula in the northeast and encompasses part of the largest remaining stand of rainforest on the island. Dense rainforest is the most difficult habitat in which to spot animals but we were delighted to find the red-ruffed lemur, the white-fronted brown lemur, and the weasel sportive lemur. In this dense vegetation we were grateful just to catch glimpses of the lemurs as they moved about high in the canopy. Returning to the mainland by boat, we stopped at Nosy Bé, a small island with a roost of several hundred fruit bats, which took flight overhead at the sound of the engines and the boatmen.

Our return flight to Tana in twin-engine planes gave us the opportunity to see pristine rainforest from above. But we also saw parts of the central plateau that were completely denuded, probably by small slash-and-burn farmers, and many small settlements relying on this type of farming. As we approached Tana, we saw large tracts of stripped land under cultivation.

Next we flew to the south, landing in Taolanaro (Fort Dauphin). From there a bus ride of several hours brought us to Berenty, a privately owned reserve of spiny forest within a large sisal plantation. At Kirindy, we had spent hours wandering forest trails to obtain short-lived views of lemurs, birds, and reptiles. But in Berenty, roaming and highly visible groups of ring-tailed lemurs are easily spotted—and are prone to invading bungalow huts, if left unwatched, looking for anything edible. Less fearless than the ring-tails but even more spectacular are Berenty's many Verreaux's sifaka, which astonished us with their remarkable long-distance "dances" from tree to tree. Beautiful to human eyes, the dance is a highly functional adaptation to open-forest habitat, allowing the primarily arboreal sifaka to minimize the time spent on the ground moving between widely spaced trees—when they are most vulnerable to predators.

The sifaka's natural predator is the fossa, a mid-sized carnivore somewhat resembling a cat or a mongoose. As might be expected, the fossa is found only in Madagascar, but because of habitat destruction it is now in decline.

Berenty's lemurs are at home on the viciously thorny



Opposite page: **Common brown lemur, whose diet consists of fruit at varying stages of ripeness, young leaves, and flowers.**

Top: **Native of the eastern rainforest, this mantadia sifaka is found at Mantadia National Park near Perinet.**

Bottom: **The ring-tailed lemur is the best known of the Madagascar lemurs. Females like this one are often seen with a baby on their back.**

Didieraceae, an endemic family of spiny-stemmed succulent plants. The plants' thorns are 2½ cm (an inch or more) long and densely packed on each stem; it's breathtaking to watch lemurs feeding on the plants' fresh leaves and jumping many feet to the next branch, seemingly impervious to the large thorns.

Our final foray was a four-hour drive east along the best highway in Madagascar, from Tana to the eastern rainforest in Andasibe-Mantadia National Park, a place famous for its indri, the largest lemurs in Madagascar. Indri live in small groups consisting of a dominant female, a male, and their offspring. They are easily identified by their eerie, wailing cry, which we heard several kilometres away the day before we saw the indri themselves. They use these loud morning calls to mark boundaries between family groups. We spent a delightful morning watching and listening to the indri, teasing us with glimpses as they leapt from tree to tree. On our final night hike in the park in an area called Perinet, we encountered the Goodman's mouse lemur, which has only recently been described by science. Seemingly unconcerned by its audience just 5 metres (16 feet) away, it was concentrating on eating an entire chameleon, head first. Yum!

The list of remarkable species in Madagascar is lengthy. But what exists now is only a fraction of what lived there as recently as a few hundred years ago. Sub-fossil evidence, for example, indicates that at least 17 species of lemur have become extinct, largely since the arrival of humans in Madagascar about 2000 years ago. It is likely that these extinctions were caused by some combination of habitat destruction and hunting. Lemurs are only one of many examples of extinctions.

The story is not all negative. The government of Madagascar recognizes the seriousness of the threat to its unique flora and fauna.

Now at 15 million, the human population of Madagascar is growing annually by 3 percent. And the island's soils are low in fertility, able to support crop growth for only limited periods of time. These factors are generating growing pressure to create more arable land, primarily by slash-and-burn clearing. Once abandoned after being drained of nutrients, the denuded land erodes quickly, producing a barren landscape particularly evident in the central plateau. Extensive erosion has given rise to an ugly nickname for Madagascar, "le Grand Ile Rouge" (Great Red Island). In the rainy season, the island's coastal waters are stained by a ring of red soil sediment that has washed down rivers into the ocean. The lost soil and nutrients are irretrievable with current technology. Today, an estimated

90 percent of the original habitat has been stripped or altered through human intervention. And the rate of habitat and soil destruction continues to accelerate. Madagascar's unique flora and fauna are deeply threatened. On this island, which the World Wildlife Fund and Conservation International consider one of the world's highest conservation priorities, much of the original forest and some of its most spectacular species have already been lost.

But the story is not all negative. The government of Madagascar recognizes the seriousness of the threat to its wildlife. Currently, it is creating two large new parks, bringing the protected area on the island to 8.5 percent of the landmass. The longer-term goal is to protect 10.3 percent of the land, comparable to the 10 percent of Canada's land that is set aside in provincial and national parks. Assisted by outside conservation groups, the government of Madagascar works hard to promote conservation. The country is training a growing number of native scientists to become leaders in the conservation and study of biodiversity.

International scientists are also working with local ones to help save Madagascar. Over the last three decades, foreign and, more and more often, Malagasy scientists have accelerated their documentation of Madagascar's incredible diversity and are now implementing a range of conservation initiatives. One such scientist is Steve Goodman (after whom Goodman's mouse lemur is named), who has been living in Madagascar conducting biological surveys in the country's dwindling forests and training local scientists as a collaboration of WWF-Madagascar and the Universite d'Antananarivo, where he is a faculty member.

But in a country where the average income is $280 per year, it will be a challenge—despite the efforts of governments and scientists—to maintain the park system. At its heart the problem is, as always, one of economics. But that problem, too, has a viable solution: ecotourism.

The government of Madagascar is doing its part to promote tourism and is setting up parks with well-trained, knowledgeable guides. A portion of the park entrance fees paid by tourists is given to villages near the parks, providing villagers with a stake in observing the park boundaries and protecting the remaining habitat and animals. But one thing is clear—much more support is needed. Ecotouring in Madagascar offers a great way to lend a hand in preserving this wonderland, a place that can't be experienced anywhere else in the world. The next generation of children should have the chance to see it, too.

For my part, I was thrilled by the trip's many lemur sightings. But more than that, I left invigorated, with a deep affection for this land. It was good to know that, even in a small way, our tour helped in the preservation of this extraordinary place, one that surely merits the moniker author Peter Tyson gave it—the Eighth Continent. ROM

Opposite page: **Iguanas (in this case *Oplurus cuvieri*) are fairly common in Madagascar. Lizards, such as this *Zonosaurus laticaudatus*, are a favourite food for them.**

Top: **The short-eared chameleon has a bizarre way of walking, rocking slowly back and forth between each step.**

Bottom: **An endemic Madagascar boa (*Acrantophis dumerili*) found in a cave at Tsimanampetsotsa, southwestern Madagascar.**

Behind The **Silver** Line

Lacking the jewels and intricate workmanship Indian jewellery is known for, peasant jewellery from India embodies tradition made new. **Farzana Syed** looks at the meanings in the ROM's Indian silver.

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The drawerful of silver jewellery from India was dirty and worn, and exuded a distinctive earthy smell. It was unlike the expensive jewellery India is known for—with its gold, precious gems, and highly detailed work—which is made only for the upper classes to display their wealth, grandeur, and high status. The pieces before me lacked jewels or intricate workmanship. Clearly this was peasant jewellery, with very different personal uses and symbolism. Despite its simplicity, the jewellery fascinated me. I ignored the impulse to try on a piece or two and began to explore its history.

I was working as a curatorial intern at the ROM, and this jewellery, from the Charles Danzker Collection recently donated to the Museum, was my first large research project. It proved to be an intriguing historical puzzle. Usually, silver pieces are labelled "traditional" or "tribal."

Main image: Detail of a British postcard of a peasant girl titled *Water Maid, Jaipur*. Early 20th century. Above: Stereoview of Bhajji tribal women from the Himalayan region. 1902. Underwood & Underwood Publishers.

While the term "tribal" may not sound out of place given the jewellery's modest origins, I wondered exactly what it is that makes the silver pieces "traditional." The Danzker Collection gave me a great opportunity to explore this question and the meaning of the label—and to understand how notions of tradition ultimately helped fuel the British colonization of India.

Some pieces from the collection were instantly recognizable—anklets, bracelets, and earrings—while others—such as two heavy, oddly shaped pieces of metal and something resembling a chatelaine—left me guessing as to their origins and uses. The quality of the pieces varied. Some had delicate punching and stamping while the shapes and designs of others indicated a more rudimentary origin.

What I found from my research is that typically, the words traditional and tribal both refer to simpler jewellery made from silver and beads. This jewellery is associated with the notions of tradition that village and tribal community life are considered to embody—untouched by modern influence, simple in their ways, reflecting an unchanging cultural character at the core of the Indian national identity. By extension, traditional jewellery is thought to reflect a continuity in design, motifs, workmanship, and production that has lasted for centuries, if not millennia.

South Indian anklet made with north Indian cut beads. 20th century.

2006 91 36 1

Bracelet from the Toda aboriginal tribe in the Nilgiri Hills, Tamil Nadu. 20th century.

Right: Woman's armband amulet with blessing or prayer sealed inside. Late 19th to early 20th century.

2006.91.24

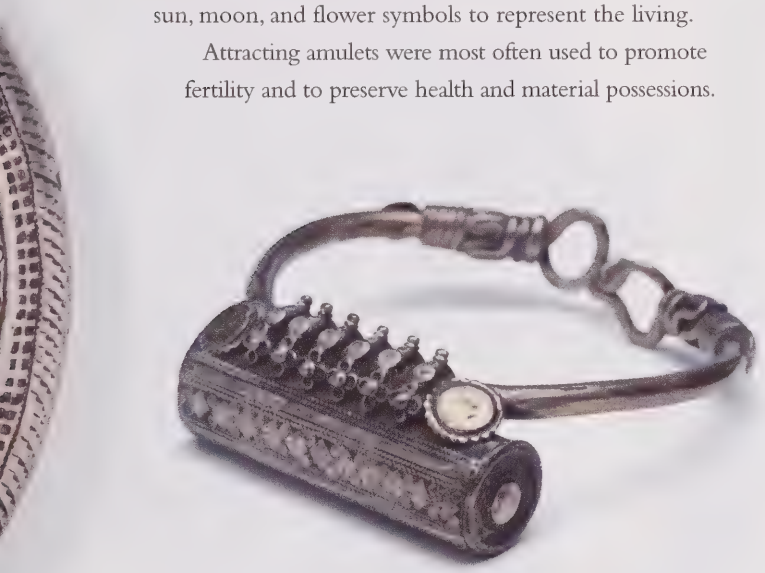
ALL JEWELLERY: GIFT OF CHARLES DANZKER / BRIAN BOYLE, ROM

Certainly, tradition lies in the religious imagery that ties the present pieces of jewellery to a distant past in which the gods and goddesses celebrated were the same as they are now. The first thing that caught my eye in the Danzker Collection was the number of bracelets and anklets with *makara* heads at the ends. The *makara,* a mythical water beast combining the features of a crocodile, an elephant, and a fish, relates to the fertility of water life, representing many things—the vehicle that the goddess Ganga rides upon, the Ganga River personified, and Varuna, the god of terrestrial waters. The use of two *makara* heads, symbols found throughout India and worn by men and women of all classes, is a popular representation of protection and the life force.

While the tradition of religious imagery is widespread, other traditions can be specific to a region and caste or associated with the ancestors who passed down the jewellery-making knowledge in a community. A pair of earrings worn by Vaishnavite women in the Nagarkoil district of Tamil Nadu in south India, for example—the heavy pieces of metal I couldn't at first identify—is a distinctive marker of community. The three-dimensional geometric shape that characterizes these oddly shaped earrings suggests a *yantra*—an object that symbolizes the divine. In a different area of south India, an anklet worn specifically by Sudra women uses regional vegetation—the velengkay bean—as a fertility symbol. Raised surfaces on the anklet pieces represent the swelling of the seed within the velangkay pod.

Jewellery pieces usually represent the divine or other positive symbols, but amulets are considered to be more powerful, and, when blessed, to be able to repel or attract energy for the wearer. Most often, they take the form of pendants, charms, or cords. Of the repelling amulets, the most common were worn to ward off disease, sickness, or the evil eye—the inadvertent bad wishes of a jealous person. Another kind of repelling amulet, the cache-sexe plate, was tied around a young girl's waist to cover her genitals; this guarded her modesty but also repelled evil spirits from entering a body orifice that would otherwise be exposed. The ROM has a silver example from Andhra Pradesh. These ornaments are characteristically in the *yoni* shape—the shape of a woman's vulva and believed to represent the female divine in Hinduism—and often bear symbols of fertility and the life force, such as the sun, the moon, or flowers. In Rajasthan, to prevent the spirits of dead ancestors from troubling their living relatives, the Goraknaths wear a pendant decorated with two snakes to represent the ancestors, a rising cobra with its hood open to indicate protection, and sun, moon, and flower symbols to represent the living.

Attracting amulets were most often used to promote fertility and to preserve health and material possessions.



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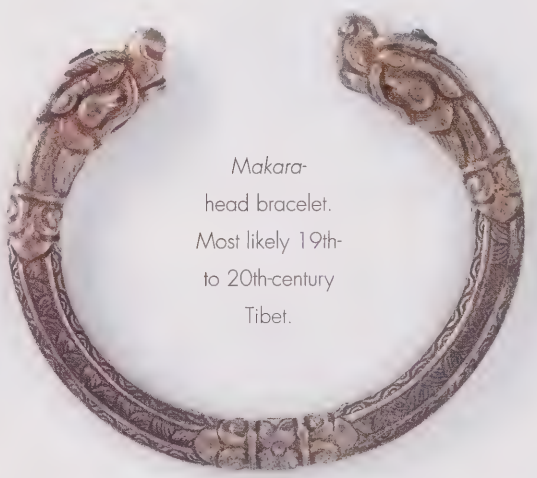

Makara-head bracelet. Most likely 19th- to 20th-century Tibet.

2006.91.16

One type common across India is a woman's armband with an amulet box. Sealed inside is a blessed object or prayer meant to attract good luck to the wearer. Another type of attracting amulet, though none was found in the Danzker Collection, is the astrological gemstone—the stone's properties are thought to help channel positive energy to the wearer based on astrological profile.

Many other types of jewellery were merely ornamental, but some served practical purposes. Toiletry kits—which are common across South Asia, East Asia, and Southeast Asia—are one example. Whether decoratively ornate or simple, these amalgams of personal hygiene tools were worn on the waist or around the neck. The Danzker Collection includes a woman's ornamental toiletry kit from south India. Designed to dangle from the waist, it consists of a blade for cutting small items, a toothpick, an ear pick, tweezers, and a small box to hold kohl for the eyes. The first time I saw it I immediately associated the piece with the decorative chatelaine key holders that were once common in Europe and throughout India. The difference is that while chatelaines were worn mainly by wealthy upper-class women to denote their class status, as well as their station as head of the household, toiletry kits were used by men and women of all ages and backgrounds.

While tradition is evident in these examples, the idea of tradition is far from being an Indian notion. It is largely a construct of British colonialism, codified during the British period in India. Indians themselves did organize traditions, but they did so to create a national identity in reaction to colonialism. The British first used ideas of tradition to understand Indian practices and concepts that were foreign to them, but in the end they used their perceptions of tradition to justify colonial rule.

Thomas Holbein Hendley's extensive compilation of Indian jewellery called *Indian Jewellery: The Journal of Indian Art & Industry*, published at the beginning of the 20th century, is a good example of the British misperception of tradition in India. In his documentation of Indian jewellery from antiquity to what was then the present day he shows contemporary jewellery juxtaposed with images of antiquated temple sculptures. In line with other Western anthropological reports of the time on various subjects, Hendley considered the contemporary jewellery equivalent to the temple sculptures from thousands of years before, implying that, like ancient statues, the jewellery was unchanged through time. Rather than any real account of the jewellery, Hendley's idea of a static tradition more accurately reflects the perceptions of the West that were imposed on Indian culture. This idea of an unchanging tradition was one of the

things that prompted the British to take up their self-appointed role of bringing change to India and "civilizing" the people. Photographs taken by the British during the late 19th and early 20th centuries, such as two in the ROM's collection, reflect the same desire to capture the traditional—which intentionally or unintentionally shaped the West's view of India.

In the common lexicon, people seem to use the terms "traditional" and "tribal" interchangeably when describing Indian silver jewellery, although the words would never be considered synonymous outside that context. "Tradition," as promoted by Indian nationalists, is usually associated with peasant and rural communities, symbols of the idyllic village life that is at the heart of the Indian identity. For them, tribal communities fell outside that sphere, reflecting separate and more primitive societies that need not be mentioned. They were thought to be a "glimpse of the past"—reflecting an authentic primitive state. So while a village girl would often symbolize the "traditional Indian woman," a tribal girl was outside the mainstream of Indian identity.

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Earring worn by Vaishnavite women in the Nagarkoil district of Tamil Nadu. The shape—called *yantra*—represents a three-dimensional figure of the divine. 20th century.

2006.91.37

Woman's toiletry kit, south India. Late 19th to early 20th century.

The distinction between the "tribal-traditional" attitude of the British—a reflection of the beliefs that were projected onto their Indian colonial subjects as primitive and uncivilized—and the "peasant-traditional" attitude of Indian nationalists—reflecting the idyllic state they wanted to portray—gives insight into understanding how both sides used their perceptions of tradition politically.

Thanks to ideas passed on from the early anthropological literature on India, tribal life is commonly assumed to be isolated with little contact with outside groups; jewellery worn by such tribal folk is therefore assumed to be made within their communities. The rudimentary designs and shapes and elementary work with beads or silver are attributed to the simple means available to these isolated people. While this is true for some tribes, it is not uncommon for tribal communities to have their jewellery made outside the community, or to barter for pieces from villages and cities. The Toda aborigines from the Nilgiri Hills region in Tamil Nadu, for example, have their jewellery made by the Asaris of the Malabar Coast, peasants of the artisan or carpenter class. A beautiful Toda aboriginal piece from the Danzker Collection—a hollow bracelet stamped with concentric geometric designs and filled with small stone pellets to create a rhythmic sound—is an

extremely rare find from a vanishing community, the work of a skilled jewellery maker. But it must be distinguished as a piece worn by the Todas, but not made by them. The shape and design of the bracelet as well as the stamped patterning indicate that the piece was created within the last two centuries, since stamping is a relatively new technique.

Many "tribal" pieces found in one community reveal similarities to those in many other parts of the country. A pair of anklets in the Danzker Collection, for example, is attributed to tribal women in south India, but the cut beads are identical to ones made in the north. To correct the misconception that these communities remain unchanged, it is important to recognize such outside influences. And by extension, we must change our notion of "tradition." After all, very few pieces of so-called traditional Indian silver jewellery date before the 19th century. Until that time, it was common practice to melt down and reforge metal ornaments to make newer pieces. So our knowledge of what is traditional doesn't go beyond 200 years.

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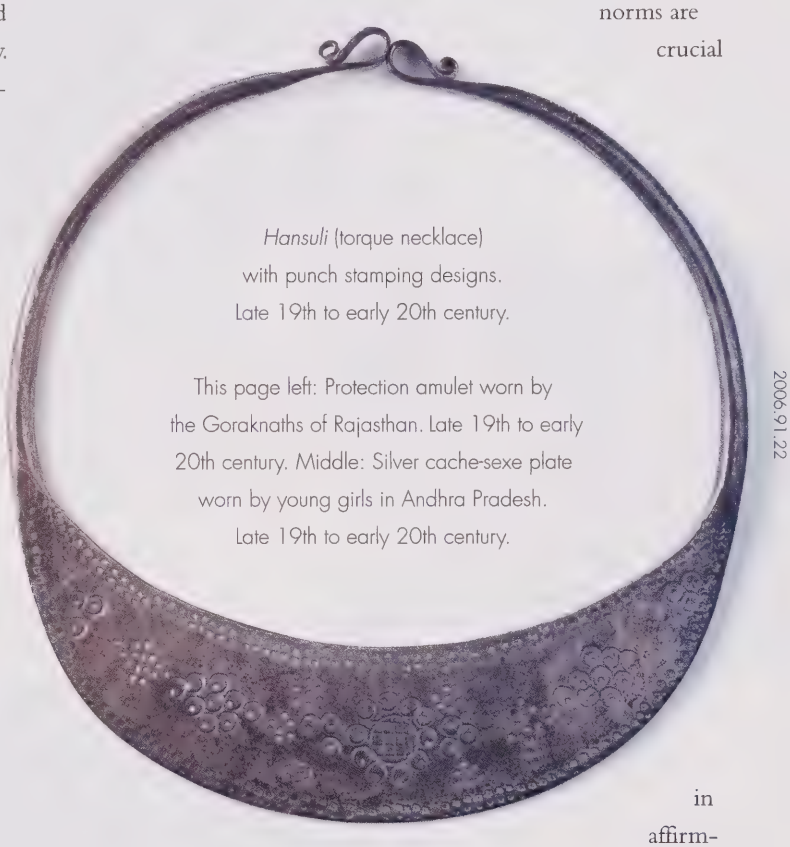

2006.91.22

Hansuli (torque necklace) with punch stamping designs. Late 19th to early 20th century.

This page left: Protection amulet worn by the Goraknaths of Rajasthan. Late 19th to early 20th century. Middle: Silver cache-sexe plate worn by young girls in Andhra Pradesh. Late 19th to early 20th century.

And much of it comes only from the present generation and their use of techniques that have been passed down.

I don't question that Indian tradition embodies age-old religious symbolism and inherited regional specificity. But I do question just how static these traditions are. The 19th century brought many changes to India through import and export and the increased influence of British colonialism. While international trade sent Indian influences to the outside world, trade influences from other parts of the world likewise affected the design and production of Indian materials, particularly jewellery. Newer techniques such as etching, punching, and stamping were introduced, effectively sidelining the use of chiselling and other older methods for patterning sheet metal. Newer ways of creating alloys of silver and copper resulted in harder or softer metals, whichever was more desirable in designing the piece in question. With few pre-19th-century pieces available for comparison, we can't really know if current jewellery reflects ancient traditions.

In Western society, the "tradition" of the diamond engagement ring, thought by many today to be a time-honoured symbol of betrothal, offers an interesting parallel. While evidence of engagement rings goes as far back as the ancient Greeks, it was not until a 1939 advertising campaign by DeBeer's that the diamond became the *only* choice for an engagement ring. Just as no doubt happened with Indian jewellery, an innovation was added to inherited habits to create a new "tradition."

The concept of change within continuity has interesting implications for Indian identity. On one hand, tradition and the idea of unchanging norms are crucial in affirming a historical identity to which the diverse regional groups in India can relate. On the other hand, acknowledging change and improvement is vital to the perception that India is a modern and progressing nation. Reconciling these two ideas proves the most interesting part of understanding the larger framework in which this jewellery was made.

While the pieces in the Royal Ontario Museum's Danzker Collection may be simple, they are also complex in that they are new while also embodying tradition. Remnants of the past, they have quietly been updated in the shadows of an inherited knowledge. ROM

The drawer pulls –
Antique copper.

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AMANDA DUFFY

Camels in Saskatchewan

While it seems almost as improbable as their passing through the eye of a needle, these cud-chewing mammals once called Canada home.

Dear PaleoScene,

A friend gave me this bone that he collected near Radville in southern Saskatchewan. Can you tell me what it is?

SHAWN MILLER, TORONTO

Dear Shawn,

Your bone is the end part of a foot bone from a large mammal. The groove shows where two bones fuse together into something called a "cannon bone"—a defining characteristic of mammals from the group "even-toed" ungulates, which includes antelopes, deer, camels, and many domestic animal lineages such as pigs, sheep, goats, and cattle. At the other end, the bone would have divided into two where the two toes are attached, giving us the "even-toed" name. Horses also have a cannon bone, but theirs has only one toe, making them members of the "odd-toed" ungulates.

Since your bone is relatively large in size, has a fossilized appearance, and was found in a prairie location, I at first guessed that it might be from a bison, an animal that would have been abundant in southern Saskatchewan in the past. But something wasn't quite right. Fortunately, the fossil record for even-toed ungulates is excellent. You kindly brought your specimen to the ROM so that I could compare it directly with other bones. It turned out that my intuition was correct. The bone is not from a bison, but from a camel.

A camel in Saskatchewan? you may

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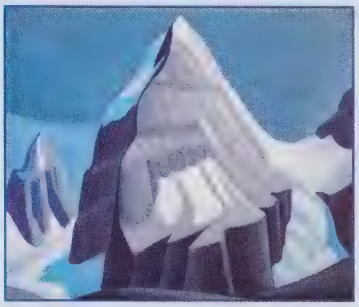

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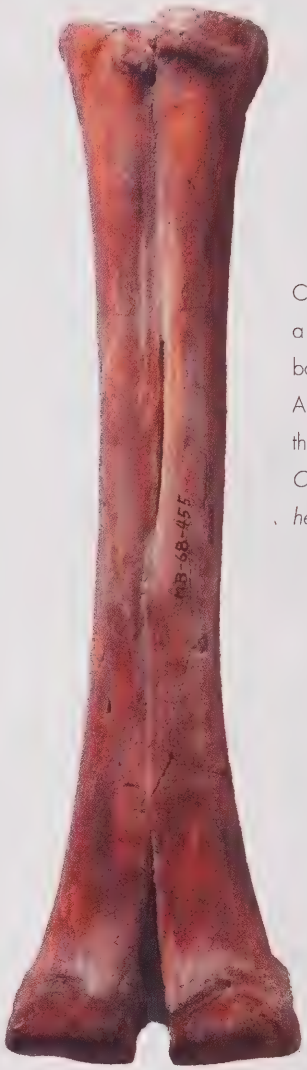
wonder. An errant zoo animal, perhaps? But the story is more interesting than that. During the last Ice Age, the large-mammal fauna in North America resembled that of Africa today. At the end of the Pleistocene, about 10,000 years ago, most of these large-mammal species went extinct, a fact that has puzzled scientists for decades. Whether humans played a role in these extinctions has been hotly debated, with climate change being the alternative hypothesis.

But whatever the cause, before these extinctions occurred, the North American fauna was rich in ground sloths, elephants such as mammoth and mastodon, horses, peccaries, tapirs, and glyptodonts—bizarre, giant armoured mammals resembling armadillos. There was also a whole suite of carnivores such as sabre cats, lions, jaguars, and dire wolves (an extinct type of wolf)—and, of course, camels.

Camels have a long history in North America. The oldest fossils are from the middle Eocene, some 45 million years ago. It wasn't until relatively recently, about 9 million years ago, that camels spread into Eurasia and Africa. And they arrived in South America less than 2 million years ago. So, although today we tend to think of camels as denizens of African and Asian deserts or the Andean mountains, for the first 36 million years of their existence, they were found only in North America.

During the Ice Age, at least six kinds of North American camel were known. Their fossils are common from the central and southern prairies in the US, but are much rarer from Canada. I could find only some half dozen records from Alberta and Saskatchewan, and then only of the one kind, *Camelops*. The bones from this camel type suggest that it was more closely related to the South American llamas than the larger African and Asian camels, so we can guess that, like the llama, it probably had only one hump. Your bone compares well with *Camelops* material in the ROM's collection, so we can be pretty certain that your specimen represents the remains of a Canadian Ice-Age *Camelops*.

Shawn Miller's bone from Saskatchewan.



Cast of a left foot bone from Alberta of the camel *Camelops hesternus*.

ROM 7952

Dr. Kevin Seymour is assistant curator of Paleobiology in the ROM's Department of Natural History.

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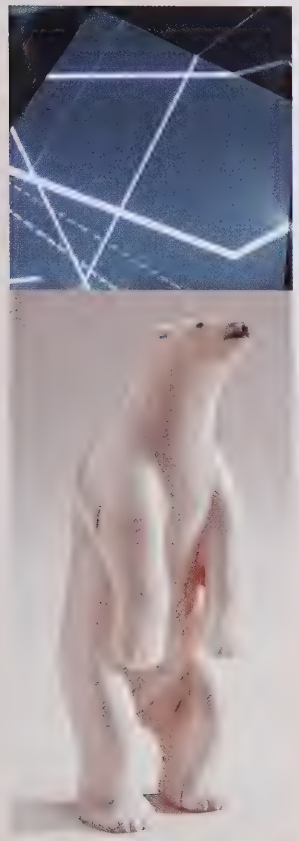

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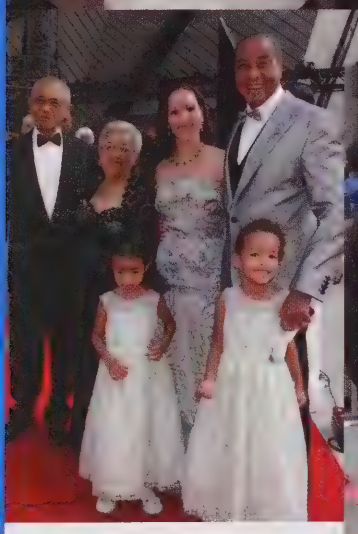
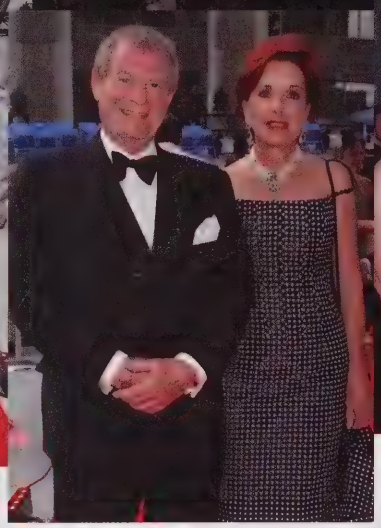




Top row of photographs: Hilary Weston, Galen Weston, Vincent Chen, Hyacinth Gloria Chen, Michael Lee-Chin, Daniel Libeskind, Nina Libeskind, Their Excellencies Jean-Daniel Lafond and Michaëlle Jean, Sonya Hamilton, William Thorsell • Gordine Portnoy, the Rt. Hon. Brian Mulroney, Mila Mulroney with entertainers • Kim McInnes, Sal Badali • Michael Lee-Chin, Melanie Munk, Peter Munk

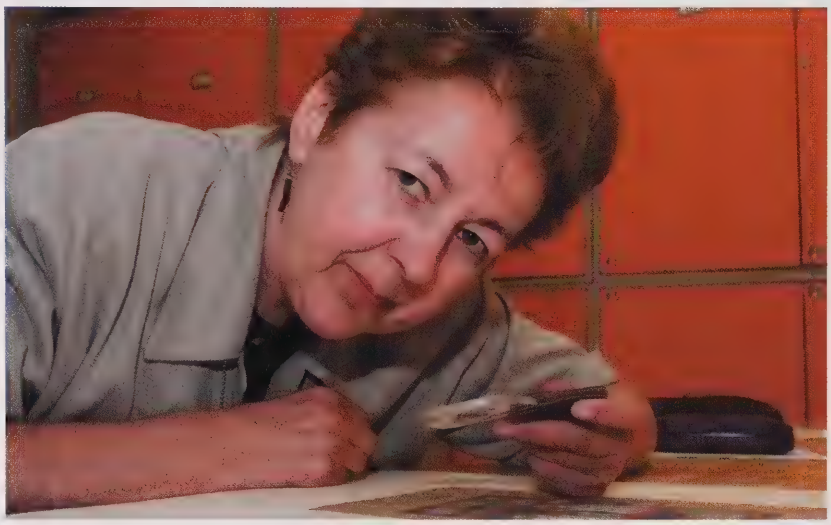
On June 2nd, at the public opening of the Michael Lee-Chin Crystal, the buzz on the street was undeniable. Lineups for tickets to see the new Daniel Libeskind-designed addition stretched around the block. And on Bloor Street a crowd of more than 40,000 lined the streets to witness the opening, celebrated with a concert by celebrity Canadian artists. After Governor General Michaëlle Jean declared the building officially open more than 24,000 people entered in the first 18 hours, free of charge thanks to inaugural season sponsor CIBC.

Tickets for the Singular Event gala dinner on June 1—the opening party of the year—sold out in record time. Guests walked the red carpet in stunning gowns and tailored tuxes into the soaring interior spaces to enjoy an elegant dinner. The event was a huge hit as well as a financial success. After dinner, guests of the sold-out Big Bang Party converged with the dinner guests in the Hyacinth Gloria Chen Crystal Court to witness a dramatic kick-off to the all-night party. William Thorsell, Daniel Libeskind, and Michael Lee-Chin took centre stage, and amid the excitement and revelry, Lee-Chin spontaneously lifted his mother, Gloria Chen, to the stage to cut the ceremonial ribbon. The party spilled into all levels of the glittering and glamourously decked out Lee-Chin Crystal, where guests danced until nearly dawn at what was clearly an inspiring party.

Bottom row of photographs: Vincent Chen, Hyacinth Gloria Chen, Elizabeth Lee-Chin, Sonya Hamilton, Michael Lee-Chin, Maria Lee-Chin • Thor Eaton, Nicole Eaton • Wendy Rebanks, Tamara Rebanks, Leslie Rebanks, Claudia Hepburn, Graeme Hepburn • Don Lindsay, Susan Johnston • Mina Ajmera, Ativ Ajmera, Sam Ajmera, Shreyas Ajmera • Elizabeth Schad, Robert Schad • Galen Weston, Hilary Weston • Sonja Bata, Thomas Bata

Photography: Top left, Jeff Speed; all others, Tom Sandler

Art-History Detective: Examining the Art of Islam



BRIAN BOYLE, ROM

Karin Ruehrdanz deciphers meaning from ancient books and paintings

In libraries and collection rooms around the world, you might catch a glimpse of Karin Ruehrdanz scrutinizing miniature paintings and manuscripts. An art historian specializing in Near and Middle Eastern civilizations, she joined the ROM in January. Already, she is deep into studies of the relationship between text and image in hopes of reaching her ultimate goal: to establish an understanding of style and how it relates to specific periods in classical and later Islamic art from the 12th to the 19th centuries.

For some 25 years, Karin has taught Islamic art and archaeology at the universities of Halle, Weimar, Bamberg, and Philadelphia. The East German native first became intrigued with the Orient as a youngster reading about archaeological excavations. Today she does most of her own excavating in libraries, although she also spent a year in Tashkent viewing Central Asian Islamic architecture in situ.

It is only recently that she began to focus on analyzing images for what they can reveal about a text. "You can read from the illustration cycle how people understood the same text over the centuries," she notes. How the *Shahnameh*, or *Book of Kings*—the most important poetic Persian text, written around 1000 CE—was interpreted, for example, sheds light on what was important to society at the time. "It makes you wonder what was happening in the 14th century that they liked this text so much." In the following centuries, the text was illustrated in many different ways and later, whole chapters, especially the ones on Sasanian history, were neglected by painters in favour of the mythological and legendary aspects. But even during the same time periods and in the same places, styles of illustrating manuscripts differed. Karin is tracing the larger meanings behind these details, building on the findings that there were distinct styles in the Iranian cities of Herat and Tabriz as well as a completely commercial style.

Part of her work is understanding the intellectual history behind objects, examining questions such as why other empires were so interested in the Persian *Book of Kings*. In the 16th and 17th centuries, the Persian language was shared in India and Turkey. To be recognized as cultured and accepted you had to be educated in Persian, she says. In India it was the court language and in central Asia, poets wrote in Persian.

The idea of intellectual history has strong roots in Islam. After all, it was following the dictum of the Prophet Mohammed to "Show me things as they are" that the Islamic countries were the first to come up with the idea of amassing knowledge and explaining things in encyclopedias. It was these Arabic texts that inspired the Europeans to find the lost Greek and Latin writings on the natural world, another of Karin's interests. One of the oldest Persian illustrated manuscripts on the topic resides at McGill, and she plans to visit Montreal to examine it next year. She is also researching Central Asian painting at the David Collection in Copenhagen. Working on the ROM's Islamic art collection and cataloguing its manuscripts and miniatures is her first ROM project.

"I like to understand objects as testimonies of cultural history," says Karin. She tries to discover how an individual art object can elucidate spiritual history, searching for connections between her own findings and the research in literary and philosophical history and in religious texts in order to create a complete picture of the time.

Karin's delight in this pursuit of Islamic understanding is clearly evident: "I still wonder that I'm paid to handle these wonderful pieces of history."

A gift of *Life Insurance*

Gwen's Legacy

Gwen is a young businesswoman and mother of three. She loves the ROM and the diversity it offers from ancient and present-day world cultures to the wonders of the natural world. Gwen wanted to leave a legacy while still being able to provide for her family. A gift of life insurance made perfect sense because it allowed her to make a significant future gift to the ROM while not impacting the present needs of her family. As this is a charitable gift, her premiums provide annual tax receipts. Today, Gwen takes great satisfcation knowing that future Museum visitors will be able to delight in the amazing diversity of the ROM's collections and galleries.

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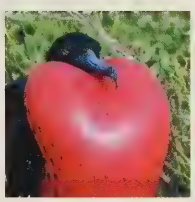

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The Green P garage at 9 Bedford Street just north of Bloor offers ROM visitors a small discount for stays longer than four hours. Ask at the ROM Memebership Desk for a coupon to show the attendant on leaving the lot.

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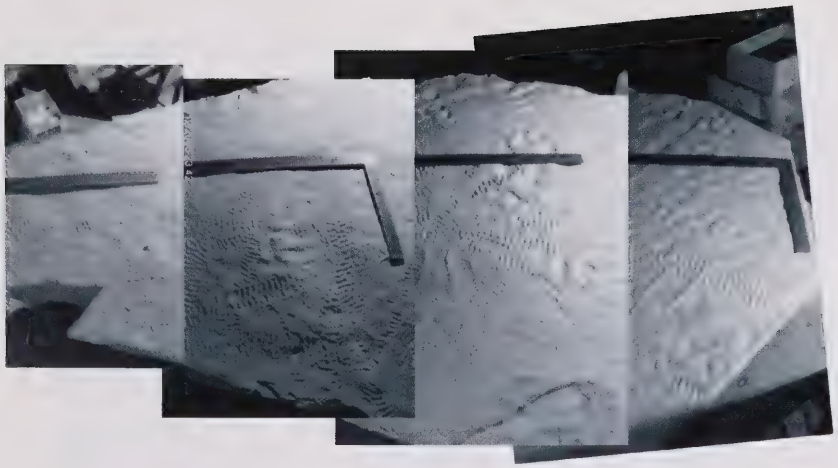

Featured Friends Group

Seeing to the Future of Canadiana

In April 2000, as a participant of the ROM's annual decorative arts conference, Elizabeth Walter was looking at paintings in the Sigmund Samuel Canadiana Building on Queen's Park when she learned that the building would soon be repatriated to the University of Toronto and would have to be vacated. As a Museum volunteer she was concerned about the fate of the wonderful collection of Canadian paintings housed there and about the lack of interest in things Canadian in general. She had always been a history buff. So, quickly she dedicated herself to the Canadiana cause. She consulted friends on the Bishop White Committee—a venerable special interest group at the ROM—about what could be done. Armed with a plan, she approached ROM director and CEO William Thorsell: she proposed forming a group dedicated to supporting and promoting the ROM's Canadian collections. He liked the idea, and Friends of the Canadian Collections (FCC), was born.

"Until then, I hadn't really realized what the Canadian collection was," admits Walter, a photographer who came to Toronto from England in 1965 and started working in the publishing industry. Since the early 80s, she had been involved with the ROM, including a posting as the first manager of the ROM Reproductions Shop in 1987. Today the FCC boasts some 240 members. And each year, the group organizes events that not only raise awareness of things Canadian but also generate the funds to purchase new artifacts and specimens. One of the things that draws people to the group, says Walter, is the chance to contribute in a tangible way to the collections. "People like to support us because they see items on display that their contributions have helped to purchase."

This year's FCC contribution allowed the ROM to purchase two major objects. The first is a superb half-ton slab of trace fossils, above, made by an unidentified ancient crustacean some 490 million years ago. It will be an iconic piece in the planned gallery of Earth and Early Life. The second acquisition, a contemporary sofa designed by Canadian Karim Rashid, is destined to be a centrepiece in the Modern Design section of the new Sigmund Samuel Gallery of Canada. The extraordinary chromed-steel and red-fabric sofa helps to affirm the ROM's commitment to building an exemplary collection of modern Canadian design.

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ROM**Friends**

Remembering Marian Adelaide Robertson

For many decades, Marian Robertson was a great friend and supporter of the ROM. Born Marian De La Hooke in Toronto in 1905, she grew up as an only child with a strong interest in nature, history, literature, and design. She was the second wife of Norman S. Robertson, a distinguished lawyer, who died in 1988.

Like many prominent Torontonians in the 1960s and 1970s, the Robertsons pursued their interest in art and archaeology through the ROM and the Art Gallery of Ontario. Mrs. Robertson was the last surviving member of a coterie of distinguished collectors—including John and Eustella Langdon, Margaret and R. W. Gouinlock Senior, Morton and Gladys Robertson, Richard Meech Senior, and Mr. and Mrs. Harold Crang—who were inspired by the seminal exhibition *Seven Hundred Years of English Domestic Silver* presented by the ROM in 1958.

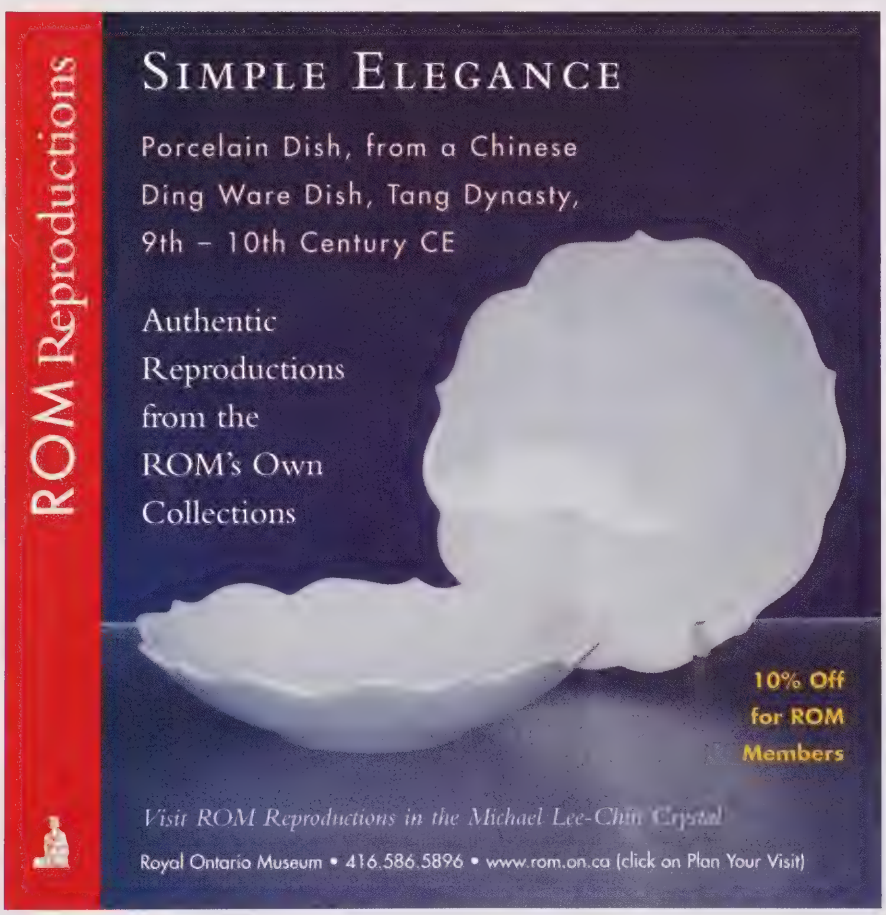
BRIAN BOYLE, ROM – 988.254.2.1-2

PHOTO COURTESY REV. T. BUZZARD

They derived great enjoyment from collecting silver, which they often purchased on their travels. In 1988, Marian Robertson donated some of their finest pieces to the ROM, and in 1993 she allowed me, a curator in the European section, to select additional appropriate pieces from their collections for the ROM. Thanks to her generosity, the Museum has assembled a silver collection—known as the Norman S. and Marian A. Robertson Collection—that is unequalled in Canada and is among the finest in North America.

The Robertsons' names also appear on a new silver vault with state-of-the-art environmental controls. The ROM thanks the Robertsons' many friends who have contributed to the silver vault and the re-usable cases that were purchased in 1999 to display the Robertson silver. Following Marian Robertson's example, their generosity and continued loyalty to the ROM will ensure a rich inheritance for future generations of ROM visitors and scholars.

—Peter Kaellgren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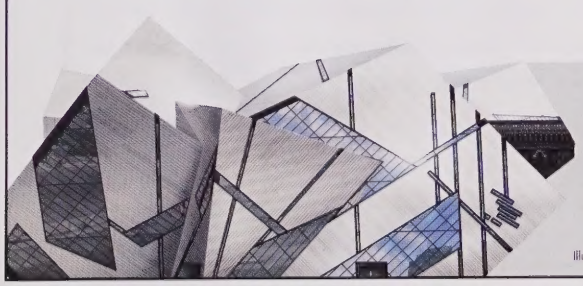

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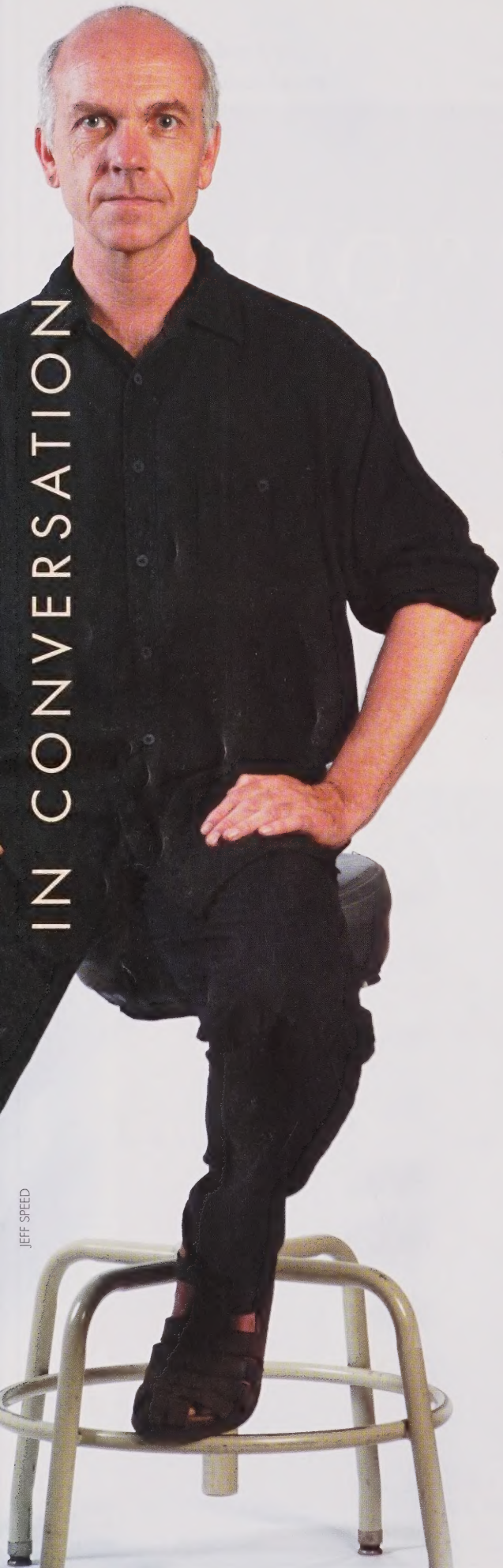
IN CONVERSATION



JEFF SPEED

John Oswald

The Intrigue of Sound

Kelvin Browne, executive director of Marketing and Commercial Development, speaks to artist John Oswald, creator of the soundscape *A Time to Hear for Here*, which is installed in the Spirit House in the Michael Lee-Chin Crystal.

Kelvin Browne: *What was your first impression of the Spirit House project?*

John Oswald: I thought it was a remarkable space architecturally, the centre of the ROM's crystal addition, but it was also an amazing space to have devoted to sound—since there are no exhibitions, it's all about architecture and sound. I was even more impressed when I went on the construction site and saw the space first-hand. Not only was it more complex than I imagined from the plans, but I realized it also had very unique acoustical properties that could be incorporated into the work I would be creating. We certainly have tried to use all the elements of the space to demonstrate its varied acoustical properties, from sound that goes top to bottom to very discreet sounds you can only hear when you're standing in a very specific location.

KB: *From the outset, you and William Thorsell shared a vision for* A Time to Hear for Here.

JO: Neither William nor I thought the space should be programmed with continuous sound; it wasn't about entertainment when a visitor walked through the space but about intriguing the listener, mixing natural and manmade sound and sound events of different scales. We both felt silence was important too.

KB: *There's quite a variety of sound in the Spirit House.*

JO: The sounds are as varied as the mandate of the ROM. The references are to both the natural world—with natural sounds and sounds that have symbolic meaning about things that are happening in the natural world—as well as human sounds—music from various cultures, horns, whistling, clocks chiming, and so on. It's a complex work and it's programmed to combine elements in different ways—it will seldom be the same for each person who visits.

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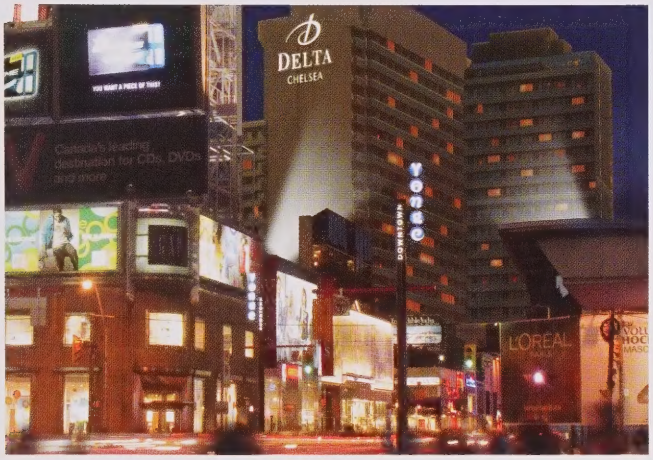

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